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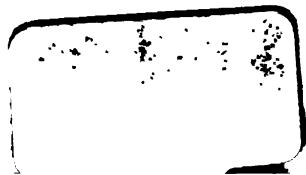
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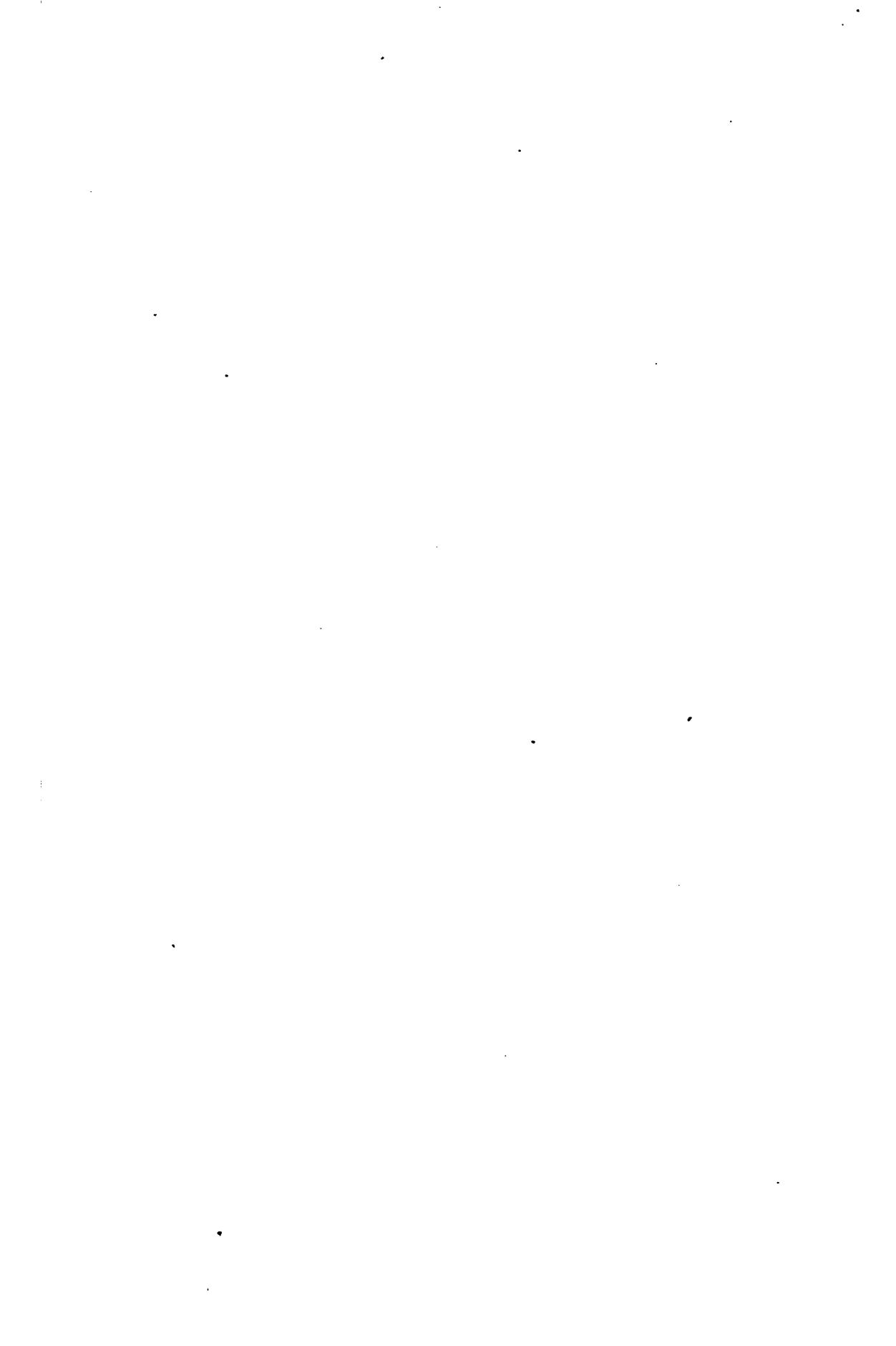
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# CHORUS GEMS

BY

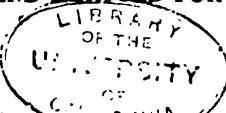
A CHOICE COLLECTION OF

## SELECTED CHORUSES,

—BY—

MENDELSSOHN, BEETHOVEN, ROSSINI, BARNETT,  
CURSCHMAN, PINSUTI, SULLIVAN, SMART,  
GADE, LESLIE, MCFARREN,  
AND OTHERS.

COMPILED AND ADAPTED FOR THE USE OF



MUSICAL SOCIETIES, SOCIAL GATHERINGS, AND  
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VOLUME II.

S. BRAINARD'S SONS,  
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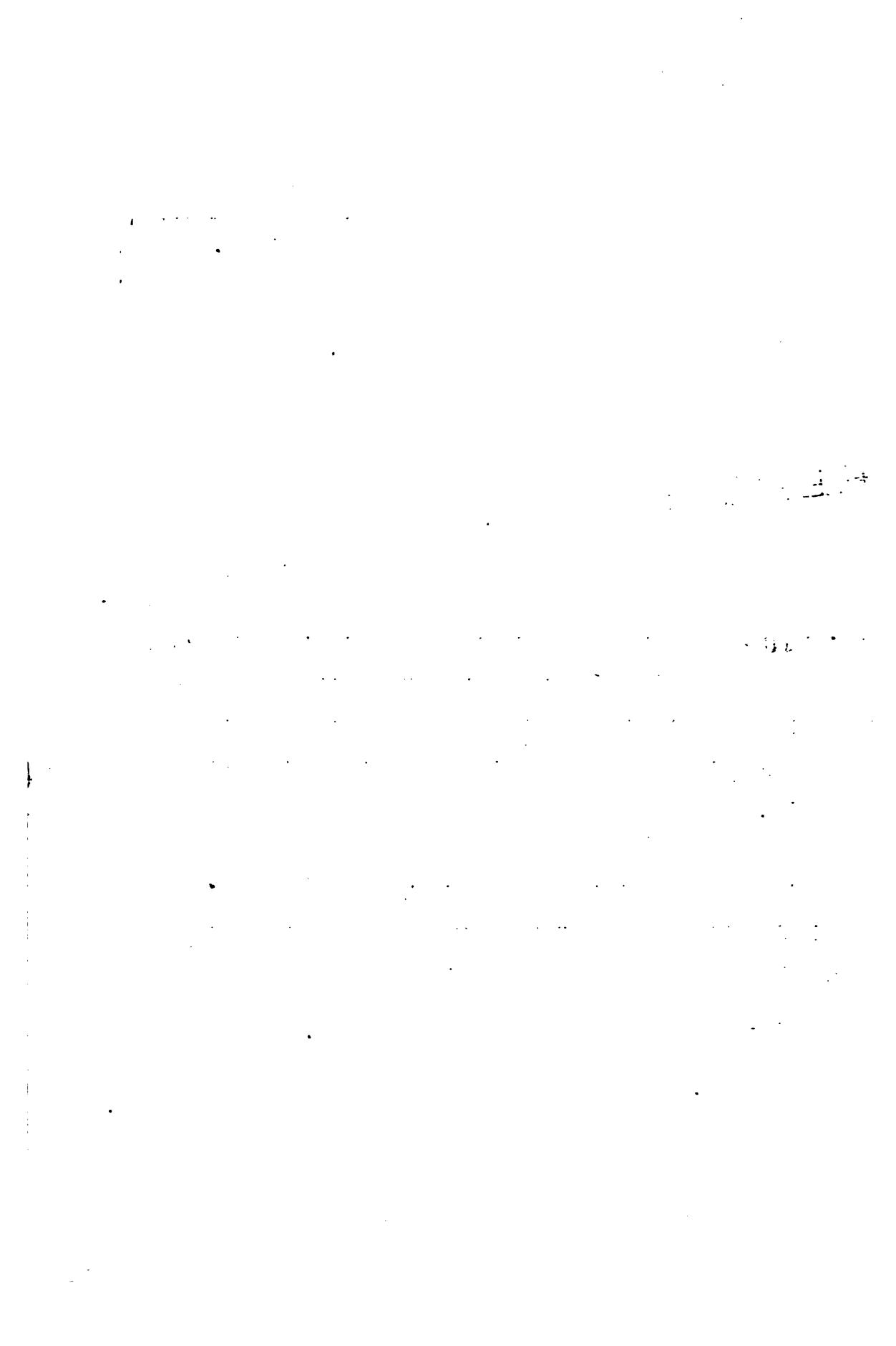
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## PREFACE.

The great success of **Chorus Gems**, volume one, among Singing Societies throughout the country, that have used it, has induced us to issue **Volume Two**, which will be found to fully equal its predecessor. It will be found what its name implies—"CHORUS GEMS"—selected from the many beautiful choruses and part songs by the best writers of the day.

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THE PUBLISHERS.



## THE BOATMAN'S GOOD NIGHT.

UNIVERSITY  
OF CALIFORNIA

Composed by F. SCHIRAH.

Moderato. leg sotto voce.

SOPRANO. *pp*

Hill and vale and lake are sleep - ing, Dream - ing, in the moon's soft

ALTO.

Sleep - - - - - ing, Dream - ing, in the moon's soft

TENOR.

Hill and vale and lake are sleep - ing, Dream - ing, in the moon's soft

BASS.

Sleep - - - - - ing, Dream - ing, in the moon's soft

*p*

light, And the stars, from Heav - en peep - ing, Bid us say,

*f p*

light, And..... the stars, Bid us say,

*p*

light, And the stars, from Heav - en peep - ing, Bid us say,

*p*

light, And..... the stars, Bid us say,

*f p*

## THE BOATMAN'S GOOD NIGHT.—CONTINUED.

*p stacc.*

"Good night, good night!" Hill ..... and vale are sleep-ing in .....  
 "Good night, good night!" cres. and vale are sleep-ing cres.  
 "Good night, good night!" Hill and vale, and vale are sleep-ing, Dream-ing  
 "Good night, good night!" Hill and vale, and vale are sleep-ing, Dream-ing

*cres.* *f pp*

the moon's soft light, dream - - - ing in the  
 the moon's soft light, dream - - ing in  
 in the moon's soft light, dream - - ing in  
 in the moon's soft light,.....

*f pp* *ff pp*

moon's soft light dream ing *p poco rall.*  
 the moon's soft light, dream ing.  
 the moon's soft light, dream ing *p poco rall.*  
 .....  
*sf pp* *p*

## THE BOATMAN'S GOOD NIGHT.—CONTINUED.

*tempo leg. molto sotto voce.*

Hill and vale and lake are sleep-ing dream-ing, dream-ing, dream-ing.  
 dream - - - - ing, dream-ing, dream-ing, dream-ing,  
 Hill and vale and lake are sleep-ing, dream-ing, dream-ing, dream-ing,  
 dream - - - - ing, dream-ing, dream-ing, dream-ing,

*sotto voce e stacc.*

dreaming good night, good night, good night, good night, good night,  
 dreaming good night, good night, good night, good night, good night,  
 dreaming good night, good night, good night, good night, good night,  
 dreaming good night, good night, good night, good night, good night, dear-est

*ff*

See the ro - sy flush of morn-ing  
 cres. See the ro - sy flush of morn,  
 dear-est love, dear-est love, dear-est, See the ro - sy flush of morn,  
 love, dear-est love, dear-est love, dear-est, See the ro - sy flush of morn.  
 cres. *f*

## THE BOATMAN'S GOOD NIGHT.—CONTINUED.

pp e leg.

Creep-ing up the east-ern sky, Soon, too soon, all dan-ger  
 Creep-ing up the east-ern sky, Soon, too soon, all dan-ger  
 Creep-ing up the east-ern sky, Soon, too soon, all dan-ger  
 Creep-ing up the east-ern sky, Soon, too soon, all dan-ger

pp

This section consists of four staves of music for voices. The vocal parts are written in soprano, alto, tenor, and bass clefs. The lyrics are repeated four times. The dynamic marking 'pp e leg.' is at the top right. The bass line features sustained notes and some eighth-note patterns.

p cres. f ff pp - leg.  
 scorn-ing, O'er the lake our boat must fly! o'er the lake our  
 scorn-ing, O'er the lake our boat must fly! o'er the lake our  
 scorn-ing O'er the lake our boat must fly! o'er the lake our  
 scorn-ing O'er the lake our boat must fly! o'er the lake our

f ff pp

This section continues the musical phrase. It includes dynamics like 'p', 'cres.', 'f', 'ff', and 'pp'. The lyrics describe a boat flying over a lake. The bass part shows more complex rhythmic patterns.

p pp solo voice. pp  
 boat must fly! Soon, too soon, soon,  
 boat must fly! Soon, too soon, soon,  
 boat must fly! Soon, too soon, soon,  
 boat must fly! o'er the lake, o'er the

p pp p pp

This section introduces a 'solo voice' part, indicated by 'pp solo voice.'. The lyrics continue to describe the boat's flight. The bass line concludes with a series of eighth-note chords.

## THE BOATMAN'S GOOD NIGHT.—CONTINUED.

*molto sotto voce leg.*

too. soon Hill and vale, and lake are sleep-ing dream-ing  
 too, soon, Sleep ing, dream-ing  
 too, soon, Hill and vale, and lake are sleeping dream-ing  
 lake o'er the lake.....

*pp ff pp*

*sotto voce staccato.*

in the moon's soft light! good-night, good-night, good-night, good-night,  
 in the moon's soft light! good-night, good-night, good-night, good-night,  
 in the moon's soft light! good-night, good-night; good-night, good-night,  
 ..... good-night, good-night, good-night, good-night,

*pp ff pp*

good-night, good-night; Soon o'er the lake our boat must fly, must fly, must  
 good-night, good-night, Soon o'er the lake our boat must fly, must fly, must  
 good-night, good-night, Soon o'er the lake our boat must fly, must fly, must  
 good-night, good-night, soon must

*cres.*

*p p ff*

## THE BOATMAN'S GOOD NIGHT.—CONTINUED.

pp stacc.

fly soon, o'er the lake our boat must fly, our boat must fly, ... O'er the  
 fly, soon o'er the lake our boat must fly, our boat must fly, ... O'er the  
 fly, soon o'er the lake our boat must fly, our boat must fly, ... O'er the  
 fly, ... O'er the

lake soon must fly, ... O'er the lake soon must fly, must  
 lake soon must fly, ... O'er the lake soon must fly, must  
 lake soon must fly, ... O'er the lake soon must fly, must  
 lake soon must fly, ... O'er the lake soon must fly, must

fly! soon ... must fly, must fly, must fly, must fly, must fly,  
 fly! soon ... must fly, our boat must  
 fly! soon ... must fly, our boat must  
 fly! soon must fly, ... must fly, must fly, must fly, must

## THE BOATMAN'S GOOD NIGHT.—CONCLUDED.

*pp dim.**pp molto sotto voce.*

Sheet music for the first section of "The Boatman's Good Night". The vocal line consists of two staves. The first staff begins with "must fly soon, soon, must fly, O'er the lake our". The second staff continues with "fly, soon our boat must fly; must fly, pp O'er the lake". The vocal line concludes with "fly, soon, soon must fly, O'er the lake,..... o'er the". The piano accompaniment features eighth-note patterns and a sustained note on the final "O'er the lake". Measure numbers 1 through 8 are indicated above the staves.

*un poco slargando morendo.**ff**fortissimo.*

Sheet music for the second section of "The Boatman's Good Night". The vocal line continues with "boat must fly, o'er the lake soon must fly, must fly,.....". This is followed by "we must fly, o'er the lake soon must fly, must fly.....". The vocal line then concludes with "lake..... o'er the lake,..... soon must fly, must fly.....". The piano accompaniment provides harmonic support with eighth-note chords and sustained notes.

*p**Adagio.**ppp*

Good night! Good night!

Morendo.

*Pianissimo.*

Good night!

Good night.....

Good night!

Good night!

Good night!

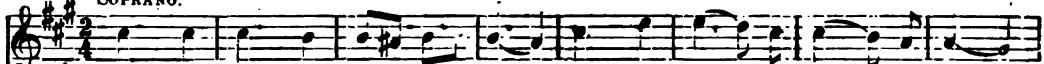
Sheet music for the final section of "The Boatman's Good Night". The vocal line begins with "Good night!" and "Good night!". The piano accompaniment features eighth-note patterns and sustained notes. The vocal line concludes with "Good night!". The piano accompaniment ends with a final sustained note.

## TELL ME, ROSES.

MUSIC BY J. BARNBY.

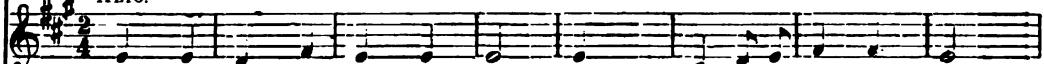
MET.  $\text{d}=120$ .

SOPRANO.

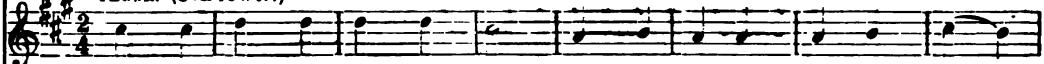


1. Tell me, ro - ses, ere ye die— While on De - lia's breast ye lay.  
 2. Yet a - gain, sweet ro - ses, tell, While on De - lia's breast ye lay.  
 3. Tell me, ro - ses, yet once more, In her cham - ber all the night,

ALTO.

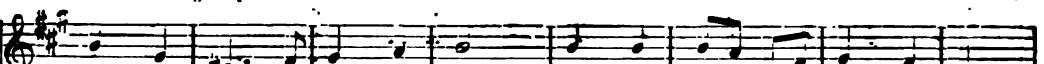
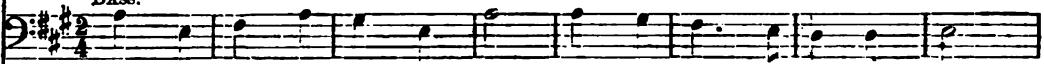


TENOR: (8va lower.)

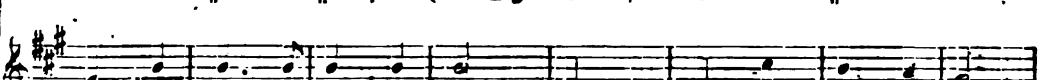


1. Tell me, ro - ses, ere ye die— While on De-lia's breast ye lay.  
 2. Yet a - gain, sweet ro - ses, tell, While on De-lia's breast ye lay.  
 3. Tell me, ro - ses, yet once more, In her chamber all the night,

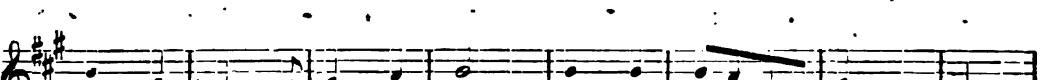
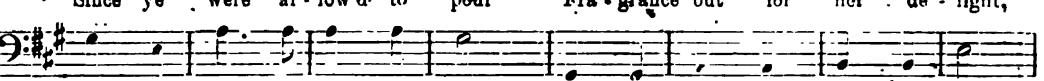
BASS.



Since ye were al-low'd so nigh, Pri - thee, cher - ish'd ro - ses, say,  
 Since that ye did fare so well, Pri - thee, fa - vor'd ro - ses, say,  
 Since ye were al-low'd to pour Fra - grance out for her de - light,



Since ye were al-low'd so nigh, Pri - thee, cher - ish'd ro - ses, say,  
 Since that ye did fare so well, Pri - thee, fa - vor'd ro - ses, say,  
 Since ye were al-low'd to pour Fra - grance out for her de - light,



## TELL ME, ROSES.—CONCLUDED.

9

hear a sigh, That might chase my doubt a - way;  
 If by chance, Af - ter I had gone a - way;  
 as of yore, Ere I met her heav'n-ly sight;

hear a sigh,  
 If by chance,  
 as of yore,

hear a sigh;  
 gone a - way,  
 Ere I met her;

Did you hear a sin - gle sigh,  
 If by chance a tear - drop fell,  
 Did she slum - ber as of yore,

hear a sigh;  
 If by chance,  
 as of yore,

hear a sigh;  
 gone a - way,  
 Ere I met her;

Tell me, ro - ses, can it be, That she heav'd a sigh for me?  
 Tell me, ro - ses, can it be, That she shed a tear for me?  
 Or, sweet ro - ses, can it be, That she wak'd to think of me?

Tell ..... me, That she heav'd a sigh for me?  
 Tell, ..... That she shed a tear for me?  
 Tell, ..... That she wak'd to think of me?

Tell me, ro - ses, can it be,.... That she heav'd a sigh for me?  
 Tell me, ro - ses, can it be,.... That she shed a tear for me?  
 Or, sweet ro - ses, can it be,.... That she wak'd to think of me?

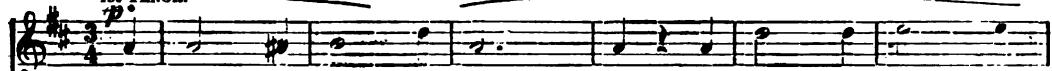
can ..... it be,..... That she heav'd a sigh for me?  
 can ..... it be,..... That she shed a tear for me?  
 can ..... it be,..... That she wak'd to think of me?

## EVENING SONG.

C. KUNZEN, Op. 32.

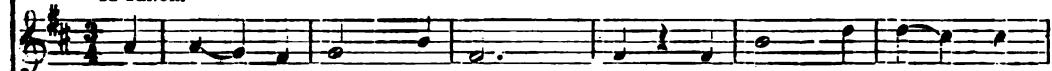
*Moderato.*

1st TENOR.



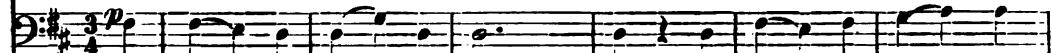
1. The day a - sleep is fall - - en, My heart is wide a -

2d TENOR.



2. Now all is hush'd in slum - - ber, But, search - ing far a -

1st BASS.



3. Ye stars, se - rene - ly burn - - ing, Ye lift our thoughts a -

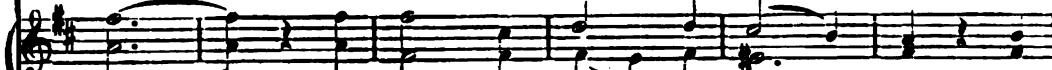
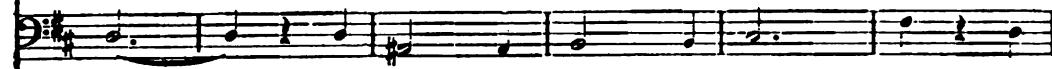
2d BASS.



wake,..... And through the night low mur - - mur, The

way,..... Mine eye doth sweep as free - - ly As

bove,..... Can ye al - lay the yearn - - ing Of



## EVENING SONG.—CONTINUED.

O wond'rous ho - ly  
 dear old songs do make. O won-drous ho - - - ly . . .  
 To think of thee, . . . be -  
 in the o - pen day. To think of thee, . . . Be - -  
 O heart to heart is  
 deep and ten - der love? O! heart to heart . . . is . . .

still - - ness,  
 still - - ness! O, dream - ful, sweet re - pose, . . . The wea - ry  
 lov - - ed,  
 lov - - ed, Be now my whole de - light! . . . For me a  
 dear - - er,  
 dear - - er In these still hours I trow; . . . Though part - ed  
 pp  
 p

## EVENING SONG.—CONCLUDED.

day's wide por - - tals With key of gold ye close. .... The  
 joy - ful morn - ing, And, Sweet, to thee good night. .... For  
 we draw near - er To one an - oth - er now. .... Though

wea - ry day's wide por - - tals With key of gold ye close....  
 me a joy - ful morn - ing, And, Sweet, to thee good-night....  
 part - ed, we draw near - er To one au - oth - er now....

## THY GOODNESS SPREADS.

BEETHOVEN.

*Maestoso.*

Oh God Thy good - ness spreads ... a - round a -

Oh God, Thy good - ness spreads ... a - round a -

Oh God, Thy good - ness spreads a -

- like o'er all ex - ten - ded, By Thee we are with

- like ... o'er all ex - ten - ded, By Thee we are with

- round o'er all ex - ten - ded, By Thee we are with

cres. p

mer - cy crown'd, In dan - ger's hour de - fend - ed, In danger's hour de -

mer - cy crown'd, In dan - ger's hour de - fend - ed, In dan-ger's hour de -

mer - cy crown'd, In dan - ger's hour de - fend - ed, In dan-ger's hour de -

## THY GOODNESS SPREADS.—CONCLUDED.

- fen - ded ... Oh Lord! my tow'r, my re - fuge here, re -  
 - fen - ded ... Oh Lord! my tow'r, my re - fuge here, re -  
 - fen - ded, ... Oh Lord! my tow'r, my re - fuge here,  
cres.  
 ceive my tears, re - cieve my pray' ... For I will  
 ceive my tears, re - cieve my pray' ... For I will  
 re - cieve my tears,  
cres.  
 pray be - fore Thee, for I will pray be - fore . Thee.  
 pray be - fore Thee, for I will pray be - fore Thee.

## THE SEA HATH ITS PEARLS.

Composed by CIBO PINZUTI.

*pp e stucc.*

SOPRANO. The sea hath its pearls, The heaven hath its

ALTO. The sea hath its pearls, The heaven hath its

TENOR. The sea hath its pearls, The heaven hath its

BASS. The sea hath its pearls, The heaven hath its

PIANO. *pp*

*Sostenuto e cres.* — *f* — *Dim. p*

stars; But my heart, my heart, ..... my heart hath its love ...  
stars; But my heart, my heart, my heart hath its love

*ff risoluto*

Great are the sea and the heav-en, And great-er is my heart; And  
Great are the sea and the heav-en, Yet great-er is my heart; And

## THE SEA HATH ITS PEARLS.—CONTINUED.

of > Dim. > p dol.

fair-er than pearls and stars Flashes and beams my love.... Thou lit - the youth-ful  
 fair-er than pearls and stars Flashes and beams my "love...."

maid - en, Come un - to my great heart, Come,  
 Come un - to my great heart, Thon lit - the youth - ful maid - en,

un - to my great heart,

Come un - to my great heart, My  
 Come un - to my great heart; My heart, and the sea, and the heav - en are

*mf con molto accent.*

The musical score consists of four staves of music for voice and piano. The top two staves are for the voice, with lyrics written below the notes. The bottom two staves are for the piano. The music is in common time, with a key signature of one flat. Various dynamics are indicated throughout the piece, including 'sf' (fortissimo), 'p' (pianissimo), and 'mf' (mezzo-forte). The vocal parts feature melodic lines with some eighth-note patterns, while the piano accompaniment provides harmonic support with chords and bass notes. The lyrics describe a scene where a young woman's heart is compared to pearls and stars, and she invites someone to come unto her great heart.

## THE SEA HATH ITS PEARLS.—CONTINUED.

*mf* *con molto accento.*

My  
*con molto accento.* My heart, and the sea, and the heav-en are  
 heart, and the sea, and the heav-en are melt-ing a-way, with love, Are  
 melt-ing a-way, with love are melt-ing a-way, with love,

*f*  
 heart, and the sea, and the heaven Are melt - ing a-way, with love, a-way with  
 melt-ing a-way with love, Are melt - ing a-way,.... are  
 melt-ing a-way with love, Are melt - ing a-way,.... are  
 Are melt-ing a-way, a-way with love, are

*dim.* *p* *pp* *f* *p*  
 love, are melt-ing a-way, a-way, with love,... are melt-ing a-  
 melt - ing a - way,.... with love,... are melt-ing a-  
*dim.* *p* *pp* *f* *p*  
 melt - ing a - way,.... with love... are melt-ing a-  
 melt-ing a-way, are melt-ing a-way with love,... are melt-ing a-

## THE SEA HATH ITS PEARLS.—CONTINUED.

way, are melt-ing a-way with love, are melt-ing a-way, a-way with  
 way, are melt-ing a-way with love, are melt-ing a-way, a-way with  
 way. are melt-ing a-way with love, with love..... with love.....

Rall. pp

love, are melt-ing a-way a-way with love! The  
 love are melt-ing a-way, a-way with love! molto Rall. The  
 .... with love, ..... with love ..... are melt-ing a-way with love! .....

*a tempa.*

sea hath its pearls, The heaven hath its stars, But my

*pp stacc.*

sea hath its pearls The heaven hath its stars, But my

*pp stacc.*

The sea hath its pearls ..... The heav'n hath its stars; *sost e cresc.*

## THE SEA HATH ITS PEARLS.—CONCLUDED.

*f* Dim. *p* *p* *p*

heart, my heart, ..... my heart hath its love, my heart, my  
 heart, my heart ..... my heart hath its love, my heart, my  
*f* *f* Dim. *p* *p* *p*  
 But my heart, ..... my heart hath its love, my heart, my

Dim. *e rall.* *p a tempo.* *p*

heart, my heart, ..... my heart, ..... my heart,  
 heart, my heart hath its love, My heart hath its love my  
*p stacc.* *pp*  
 heart, my heart hath its love, My heart hath its love my  
*stacc.* *pp*

*rall.* *dim.* *< Grandioso. >* *p*

..... my heart ..... hath its love.....  
*stacc.*

heart hath its love, my heart bath its love.....  
*stacc.* *< Grandioso. >* *p*

heart hath its love, my heart ..... hath its love.....  
*stacc.* *< Grandioso. >* *p*

## TELL ME, FLORA.

Words by M. DEIGH.

Treble. *Moderato cantabile.*

Music by CECIL PINSENT.

1. Tell me, Flo - ra, tell me tru - ly, Why this Spor - tive  
2. Tell me, Flo - ra, ze - phyr play - ing, Spor - tive

1. Tell me, Flo - ra, tell me tru - ly, Why this Spor - tive  
2. Tell me, Flo - ra, ze - phyr play - ing, Spor - tive

1. Tell me, Flo - ra, tell me tru - ly, Why this Spor - tive  
2. Tell me, Flo - ra, ze - phyr play - ing, Spor - tive

*Moderato cantabile.*

heart no more is free,.... Why my thoughts are sound like  
thru' the lea - fy dell,..... Why they

heart no more is free,.... Why my thoughts are sound like  
thru' the lea - fy dell,..... Why they

heart no more is free,.... Why my thoughts are sound like  
thru' the lea - fy dell,..... Why they

ores.

crie

ores.

## TELL ME, FLORA.—CONTINUED.

so voi - un - ru - ly, Why they on - - ly turn earth to should  
 so voi - un - ru - ly, Why they on - - ly turn earth to should.  
 so... un - ru - ly, Why they on - - ly turn earth to should

*pp e legato.*

thee? dwell? If Why, a stu - dious mood comes o'er me,  
 when o'er the wa - ter steal - ing.

*pp e legato.*

thee? dwell? If Why, a stu - dious mood comes o'er me,  
 when o'er the wa - ter steal - ing.

*pp e stacc.*

thee? dwell? If a stu - dious mood comes o'er me,  
 Why, when o'er the wa - ter steal - ing.

*pp e legato.*

*pp e stacc.*

## TELL ME, FLORA.—CONTINUED.

*mf*

And vil - lage to read - ing bells' sweet mea - sures come, Tell me why I  
in - cline, This the bur - den

*mf*

And vil - lage to read - ing I in - cline, Tell me why I  
in - cline, This the bur - den

*b*

And vil - lage to read - ing I in - cling, Tell me why I  
in - sures come, This the bur - den

*mf*

see be - fore me Flo - ra's name in ev - 'ry line?...  
of their peal - ing, Flo - ra, hast - en to thine home....

*rall.*

*mf*

see be - fore me Flo - ra's name in ev - 'ry line?...  
of their peal - ing, Flo - ra, hast - en to thine home....

*rall.*

*mf*

see be - fore me Flo - ra's name in ev - 'ry line!...  
of thine peal - ing, Flo - ra, hast - en to thine home....

*p*

*rall.*

## TELL ME, FLORA.—CONCLUDED.

*a tempo.*      *cres.*      *p*

Tell me, Flo - ra, tell me tru - ly, Why my thoughts but  
 Tell me, Flo - ra, tell me tru - ly, Why this heart no

*a tempo.*      *cres.*      *p*

Tell me, Flo - ra, tell me tru - ly, Why my thoughts but  
 Tell me, Flo - ra, tell me tru - ly, Why this heart no

*a tempo.*

Tell me, Flo - ra, tell me tru - ly Why my thoughts but  
 Tell me, Flo - ra, tell me tru - ly Why this heart no

*p*      *cres.*      *p*

*ritenuto.*      *dim.*      *d rall.*

turn to thee? Why my thoughts but turn to thee?  
 more is free? Why this heart no more is free?

*rall.*

turn to thee? Why my thoughts but turn to thee?  
 more is free? Why this heart no more is free?

*ritenuto.*      *dim.*      *rall.*

turn to thee? Why my thoughts but turn to thee?  
 more is free? Why this heart no more is free?

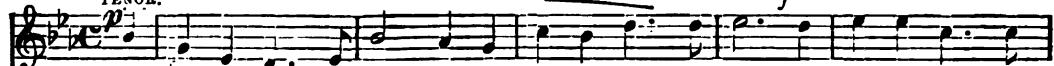
*p*

## FAREWELL TO THE FOREST.

MENDELSSOHN.

*Andante non Lento.*

TENOR.



1. Thou for - est broad and sweep-ing, Fair work of na - ture's God, Of all my joy and

ALTO.



2. Who right-ly scans thy beau - ty, A sol-emn word shall read Of love, of truth, and

SOPRANO.



3. Ah! soon must I for-sake thee, My own, my shelt'ring home, In sor-row soon be -

BASS.



weep - ing, The con - se-crate a-bode! You world de - ceiv - - ing ev - - er,

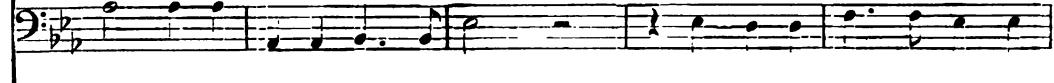


du - ty, Our hope in time of need, And I have read..... them oft - - en,



take me, In yon vain world to roam, And there the world re - call - - ing,

cres.....



## FAREWELL TO THE FOREST.—CONCLUDED.

Mur - murs in vain a - larms, O might I wan - der nev - er, From thy pro - tect - ing  
 Those words so true and clear, What heart that would not soft - en, Thy wis - dom to re -  
 Thy sol - emn les - sons teach, 'Mid care and dan - ger fall - ing, No harm my soul shall  
 nev - er, O

arms! Oh, might I wan - der nev - er, From thy pro - tect - ing arms!  
 vere. What heart that would not soft - en, Thy wis - dom to re - vere?  
 reach, 'Mid care and dan - ger fall - ing, No harm my soul shall reach.  
 mig - t I wan - der nev - er,

The musical score consists of six staves of music. The first three staves are in common time, B-flat major, with dynamics pp (pianissimo) and f (fortissimo). The fourth staff begins with f dynamic and ends with a crescendo dynamic. The fifth staff begins with a crescendo dynamic and ends with a decrescendo dynamic. The sixth staff concludes with a decrescendo dynamic. The vocal line follows the musical structure, with lyrics appearing below each staff. The lyrics describe a farewell to the forest, mentioning murmuring alarms, wise words, solemn lessons, and protective arms.

## O, BY RIVERS, BY WHOSE FALLS.

Arranged for five Voices.

SIR HENRY B. BISHOP.

*Andante*  
*Larghetto*

1ST SOPRANO.

*Sotto voce.*

O, by riv - ers, by whose falls Me - lo - dious birds sing ma - dri-gals;  
Where sil - ver sands and peb - bles sing E - ter - nal dit - ties to the spring, Where

2D SOPRANO.

ALTO, or MEZZO SOPRANO.

O, by riv - ers, by whose falls Me - lo - dious birds sing ma - dri-gals;  
Where sil - ver sands and peb - bles sing E - ter - nal dit - ties to the spring, Where

TENOR. (Sva lower.)

O, by riv - ers, by whose falls, Me - lo - dious birds sing ma - dri - gals;  
Where sil - ver sands and peb - bles sing E - ter - nal dit - ties to the spring, Where

BASS.

## O, BY RIVERS, BY WHOSE FALLS.—CONTINUED.

*dol.*

O, by riv - ers, by whose falls Me-lo-dious birds sing ma - dri-gals, The shepherd swains shall  
sil - ver sands and peb - bles sing E - ter - nal dit - ties to the spring, There shall you pass the

O, by riv - ers, by whose falls Me-lo-dious birds sing ma - dri-gals, The shepherd swains shall  
sil - ver sands and peb - bles sing E - ter - nal dit - ties of the spring, There shall you pass the

O, by riv - ers, by whose falls Me-lo-dious birds sing ma - dri-gals, The shepherd swains shall  
sil - ver sands and peb - bles sing E - ter - nal dit - ties to the spring, There shall you pass the

*Flauto.*

*tr*      *tr*      *tr*      *tr*      *mf*

dance and play.... For they de - light on each May-day. For they de - light on each May-day.  
wel-come night,.... In syl - van pleasure and de - light, In syl-van pleasure and de - light.

dance and play,... For they de - light on each May-day, on each May - day.  
wel-come night,... the night in syl - van pleas - ure, in pleasure and de - light.

dance and play,... For thy..... de - light, for thy de - light on each May - day.  
wel come night,... In syl - van pleas - ure, in pleasure and de - light.

dance and play,... For they de - light on each May-day, For they delight on each May - day.  
wel-come night,... In syl - van pleasure and de - light, In syl-van pleasure and de - light.

dance and play,... For they de - light on each May-day, For they delight on each May - day.  
wel-come night,... In syl - van pleasure and de - light, In sylvan pleasure and de - light.

*Flauto.*

*tr*      *pp*      *pp*      *tr*

O, BY RIVERS, BY WHOSE FALLS.—CONTINUED.

*dol. Gracioso, e non tanto Allegretto.*

A musical score for 'Fa La La' featuring four staves of music. The first staff uses a treble clef, the second a bass clef, the third a treble clef, and the fourth a bass clef. Each staff is in common time (indicated by a '4') and has a key signature of one sharp (F#). The lyrics 'With a fa la la la la, with a fa la la la la, with a fa la la la la,' are repeated four times across the staves, corresponding to the notes and rests.

*Grazioso, i non tanto Allegretto.*

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 11 begins with a dynamic of *p*, followed by a series of eighth-note chords. Measure 12 continues with eighth-note chords, maintaining the dynamic of *p*.

A musical score for 'Fa La La' featuring a single melodic line on a staff. The key signature is A major (no sharps or flats). The tempo is indicated as 'Piu vivace.' The dynamics 'cres.', 'mf', and 'f' are shown above the staff. The lyrics 'fa la la la fa la la fa la la la la With a fa la la la la la with a' are written below the notes.

fu la la la, fa la la, fa la la, fa la la la la, With a fa la la la la la, with a

fa la la la, fa la la la, fa la la la la, With a fa la la la la la; with a

fa la! la, fa la!

*Piu vivace.*

## O, BY RIVERS, BY WHOSE FALLS.—CONCLUDED.

cres.                      mf

fa la la la la, with a fa la la la la, fa la la la, fa

cres.                      mf

fa la la la la la, with a fa la la la la, fa la la la,

fa la la la la with a fa la la la la, fa la la la, fa la

fa

cres.

*f*                      *ff*

lal la, fa lal la, fa lal la la la.....

( )

fa la, fa lal la, fa lal la la la.....

( )

lal la, fa lal la, fa lal la la la.....

( )

mf    cres.    f    ff

## SCHUBERT'S SERENADE.

Arranged by C. KUNTER.

1st TENOR                    >> >> >

2d TENOR

1st BASS                    pp pp

2d BASS

Through the leaves the night-winds moving mur - mur low and sweet,  
 Through the leaves night wiuds moving murmur low, murmur low and sweet,  
 Through the leaves the night-winds mov-ing mur - mu low and sweet,

p >> >> >

To thy cham - ber win-dow rov - ing, love hath led my feet,  
 To thy chamber window, roving love hath led, love hath led my feet,  
 To thy cham - ber win-dow rov - ing, love hath led my feet,

pp pp pp >> >> >

## SCHUBERT'S SERENADE.—CONTINUED.

Schubert's Serenade—Continued.

Silent prayers of blissful feel - ing Link us though a - part, Link us tho' a -

Silent prayers of blissful feel-ing Link us ev - er, Link us tho' apart, Link us tho' a -

Silent prayers of blissful feeling, Link us tho' apart, Link us ev - er,

part, on the breath of music steal - ing to thy dream - ing heart.

part, on the breath of music steal-ing, stealing to thy dreaming heart.

Link us tho' apart, on the breath a promise stealing to thy dream-ing, to thy dreaming heart

## SCHUBERT'S SERENADE.—CONTINUED.

to thy dream - ing heart,      Moonlight on the earth is sleep-ing,  
 Summer winds      Rustle soft and low,      Where the darkling streams are creeping,  
 to thy dream - ing, to thy dreaming heart, Moonlight on the earth is sleep-ing,

Winds are rust-ling low,      Where the dark - ling streams are creep - ing,  
 Stealing to thy dreaming heart,      Silver moonlight now is sleeping.  
 Winds . are rust-ling low,      Where the dark - ling streams are creep.- ing,

## SCHUBERT SERENADE.—CONTINUED.

Dear - est let us go, All the stars keep watch in heav - en,  
 Dear-est, Dearest let us go, All the stars keep watch in heav - en,  
 Dear - est let us go, All the stars keep watch in heaven,

While I sing to thee, While I sing to thee, and the night for  
 While I sing to thee, While I sing to thee, p  
 While I gen - tly sweetly sing to thee, and the night for  
 While I sing to thee, While I gen - tly sweetly sing to thee, and the

## SCHUBERT'S SERENADE.—CONTINUED.

love was giv - en Dear-est come to me, Dear-est, come to  
 love was giv - en, Dear-est, dearest, come to me, Dearest, dearest, come to  
 night for love is given, Come, then, dear - est, Dearest, come to me, Come, then, dear - est,

me, Sadly in the forest mourning, Wails the Whippoorwill,  
 me, Sadly in the forest mourning, Wails the whippoorwill,  
 Dearest, come to me, Sadly in the forest mourning, Wails the Whippoor-

## SCHUBERT'S SERENADE.—CONCLUDED.

And the heart for thee is yearning, Bid it love be still, Bid it love be

And the heart for thee is yearning, Bid.... it love be still, Bid it love be

will, And the heart for thee is yearn - ing, Bid it love, oh bid it love, be

still, ..... Bid it love be still.

O bid it, O bid it love be still.

still, ..... O bid it love be still, Bid it be still.

still, oh bid it love, be still, Bid it be still.

## SPRING WITH FAIRY FOOT RETURNING.

Words by MISS PEARSON, adapted by N. CONSTANTINE.

Music by BOSSINI'S "GUILLAUME TELL".

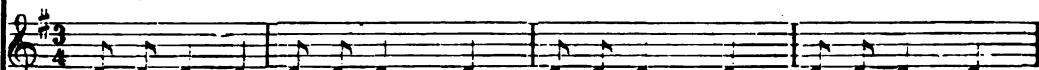
*Allegretto.*

SOPRANO.

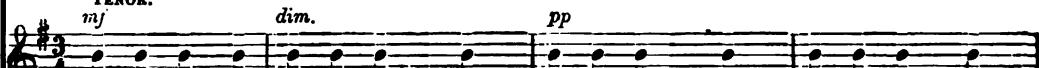


1. Bright Spring with fai - ry foot re-turn - ing, Chasing  
2. Now sun and rain are seen ca-reess - ing, From their

ALTO.

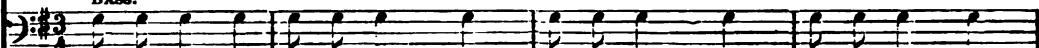


TENOR.

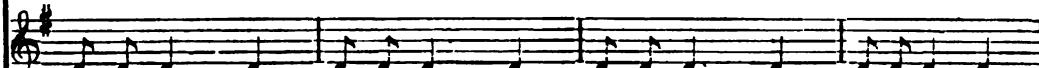


1. Spring with fai - ry foot re-turn - ing, Spring with fai - ry foot re-turn - ing,  
2. Sun and rain are seen ca - ress - ing, Sun and rain are seen ca - ress - ing.

BASS.



Win - ter's days of mourn-ing, comes with her mer - ry voice, and warn - ing All things  
Kiss - es flows a bless - ing, The grate - ful earth with joys con-fess - ing, Bud and



Chasing Win - ter's days of mourn - ing, Comes with mer - ry voice, and warning  
From their kiss - es flows a bless - ing, Grate - ful earth with joys con-fess-ing.



## SPRING WITH FAIRY FOOT RETURNING—CONTINUED.

87

sad.... to flee a-way, Whilst gai - ly sing-ing, Her mer - ry note  
 bloom.... shall deck each spray, Whilst gai - ly sing-ing, Her mer - ry note  
 All things sad to flee a-way, Whilst gai - ly sing-ing, Her mer - ry note  
 Bud and bloom shall deck each spray, Whilst gai - ly sing-ing, Her mer - ry note  
 ring-ing. The lark is up-spring-ing To wel-come the day,.....  
 ring-ing. The lark is up-spring-ing To wel-come the day,.....  
 ring - ing, The lark is up - spring-ing To wel - come the day, Streams flowing  
 ring - ing, The lark is up - spring-ing To wel - come the day, Glad eyes beam-ing  
 Soft winds blow-ing, Sunbeams glow-ing, Na-ture now is gay.  
 Sweet sounds stream-ing, Warm rays gleaming. Na-ture now is gay,

Bright Spring with fai - ry foot re-turn - ing, Chas-ing Win - ter's days of  
 Now sun and rain are seen ca-reess - ing, From their kiss - es flows a

*p*

Spring with fai - ry foot re-turn - ing, Chasing Win - ter's days of mourn - ing,  
 Sun and rain are seen ca-reess - ing, From their kiss - es flows a bless - ing,

*pp*

mourn - ing, Comes with her mer - ry voice, and warn - ing All things sad to flee a -  
 bless - ing, The grate-ful earth with joy con - fess - ing, Bud and bloom shall deck each

Come with mer - ry voice, and warn - ing All things sad to flee a-way, to  
 Grate-ful earth with joy con - fess - ing, Bud and bloom shall deck each spray, shall

way. Bright Spring with fai - ry foot re-turn - ing, Chas-ing Win - ter's days of  
 spray. Now sun and rain are seen ca-reess - ing, From their kiss - es flows a

*ff*

flee a-way. Bud and bloom shall deck each spray, All things sad shall  
 deck each spray. All things sad shall flee a-way Bud and bloom shall

*pp*

*sempre p*

## SPRING WITH FAIRY FOOT RETURNING.—CONCLUDED.

39

mourning, Comes with her mer - ry voice, and warn - ing All things sad to flee a -  
 - bles - ing, The grateful earth with joy con - fess - ing, Bud and bloom shall deck each

flee a way. Bud and bloom shall deck each spray. All things sad shall Bud and bloom shall  
 deck each spray, All things sad shall flee a-way. Bud and bloom shall

way:.... Whilst gai - ly sing - ing, Her mer - ry note  
 spray:.... Whilst gai - ly sing - ing, Her mer - ry note

flee a - way. Whilst gai - ly sing - ing, Her mer - ry note  
 deck each spray, Whilst gai - ly sing - ing, Her mer - ry note

8va.....

ring-ing, The lark is up - spring-ing To wel - come the day.

ring ing, The lark is up - spring-ing To wel - come the day.

8va.....

pp cres. ff

## AVE MARIA.

(MOTETT.)

The English words adapted by the REV. J. TROUTbeck, M. A.

FRANZ ANT. (Op. 43)

*Andante.*

TREBLE.

O Lord most ho - ly, O God most migh - ty,  
A ve Ma - ri - a! gra - ti - a ple - na,

ALTO.

O Lord most ho - ly, O God most migh - ty,  
A ve Ma - ri - a! gra - ti - a ple - na,

TENOR. (Soprano lower.)

O Lord most ho - ly, O God most migh - ty,  
A ve Ma - ri - a! gra - ti - a ple - na,

BASS.

O Lord most ho - ly, O God most migh - ty,  
A ve Ma - ri - a! gra - ti - a ple - na,

*Andante.*

O lov - ing Sav - ior, Thee would we be prais - ing with joy - ful lips,  
Do - mi - nus te - cum, be - ne - dic - ta tu in mu - li - e - ri - bus,

pp — poco a poco cres.

O lov - ing Sav - ior, Thee would we be prais - ing with joy - ful lips,  
Do - mi - nus te - cum, be - ne - dic - ta tu in mu li - e - ri - bus,

pp — poco a poco cres.

O lov - ing Sav - ior, Thee would we be prais - ing with joy - ful lips,  
Do - mi - nus te - cum, be - ne - dic - ta tu in mu li - e - ri - bus,

pp — poco a poco cres.

O lov - ing Sav - ior, Thee would we be prais - ing with joy - ful lips,  
Do - mi - nus te - cum, be - ne - dic - ta tu in mu li - e - ri - bus,

pp — poco a poco cres.

## AVE MARIA.—CONTINUED.

*mf*

for Thou hast re-deem ed us, Thou hast re - deem-ed us of Thy grace and mer - cy.  
et be - ne - dic - tus, be - ne-dic - tus fruc - tus ven-tris tu - i Je - sus,

for Thou hast re-deem'd us, Thou hast re - deem ed us of Thy grace and mer - cy.  
et be - ne - dic - tus, be - ne-dic - tus fruc - tus ven-tris tu - i Je - sus.

for Thou hast re-deem'd us, Thou hast re - deem-ed us of Thy grace and mer - cy.  
et be - ne - dic - tus, be - ne-dic - tus fruc - tus ven-tris tu - i Je - sus.

Thou hast re-deem'd us, Thou hast re - deem'd us of Thy grace and mer - cy.  
et be - ne - dic - tus, be - ne-dic - tus fruc - tus ven-tris tu - i Je - sus,

## TREBLE SOLO.

*poco animato.*

Teach us to know Thee, teach us to  
Sanc - ta Ma - ri - a, ma - ter

love Thee, make us to fol - low, To fol - low af - ter  
De - i, o - ra pro no - bis, pro no - bis pec - ea -

## AVE MARIA.—CONTINUED.

*tempo primo. tranquillo.*

holiness; So in temp-ta-tion, And in the hour of  
tori-bus O ra pro no bis, nunc, et in ho-ra mortis

*molto cres.**sf.**dim.*

sad-ness, we shall find com-fort and help in Thee.  
nos tra, o ra pro no

TUTTI.

Guide... us O Sav - ior, O... lov - ing Sav - ior,  
Sanc ta Ma ri a! o ra pro no bia,

Guide... us O Sav - ior, O... lov - ing Sav - ior,  
Sanc ta Ma ri a! o ra pro no bia,

TUTTI.

Guide... us O Sav - ior, O... lov - ing Sav - ior,  
Sanc ta Ma ri a! o ra pro no bia,

Guide... us O Sav - ior, O... lov - ing Sav - ior,  
Sanc ta Ma ri a! o ra pro no bia,

p

## AVE MARIA.—CONCLUSEM

poco rit. > > > dim. p

So in the hour of sad - ness we shall find com - fort and help in Thee.  
Nunc, et in ho - ra mor - tis nunc, et in ho - ra mor-tis nos - tra.

mf > > > p

So in the hour of sad - ness we shall find com - fort and help in Thee.  
Nunc, et in ho - ra mor - tis nunc, et in ho - ra mor-tis nos - tra.

poco rit. > > > dim. p

So in the hour of sad - ness we shall find com - fort and help in Thee.  
Nunc, et in ho - ra mor - tis nunc, et in ho - ra mor-tis nos - tra.

mf > > > p

So in the hour of sad - ness we shall find com - fort and help in Thee.  
Nunc, et in ho - ra mor - tis nunc, et in ho - ra mor-tis nos - tra.

poco rit.

p —————— p fz > p —————— pp

A - - men, A - - men.....  
A - - men, A - - men.....

p —————— p fz > p —————— pp

A - - men, A - - men.....  
A - - men, A - - men.....

p —————— p fz > p —————— pp

A - - men, A - - men.....  
A - - men, A - - men.....

p —————— p fz > p —————— pp

## LOVE ME LITTLE, LOVE ME LONG.

H. LARKE.

With spirit. v.f.

TRBLE.

Love me lit - tle, love me long, Is the bur-den of my song, Love that  
 ALTO.

Love me lit - tle, love me long, is the bur-den... of my song,... Love  
 TENOR. (Svalower)

Love me lit - tle, love me long.... is the bur - den of my song..... Love that  
 BASS.

Love me lit - tle, love me long,... .... is the bur - den of my song, Love that is too  
 is too hot and strong. Love that is too hot and strong burneth soon,.....  
 ... that is too hot and strong,.... that is too hot and strong burneth soon, burneth  
 is, Love that is too hot and strong, too hot, Love that is too hot.....  
 hot and strong,.... Love that is too hot and strong,too hot and strong,Love that is too hot and  
 ..... burneth soon to waste. Still, I would not, would not have thee  
 soon, burneth soon to waste. Still I would not have... thee  
 ... burneth soon to waste. Still I would.... not have, I would not have thee  
 strong burneth soon to waste. Still, I would > > not have thee

## LOVE ME LITTLE, LOVE ME LONG.—CONTINUED.

cold; Still, still .... I would not have thee too bold, ....  
 cold; Still, still, still, still, not too bold: ....  
 cold; Still, still .... I would not have thee too bold, not too backward, not too backward  
 cold; Still, still .... I would not have thee too bold, not too backward, not too backward

not too backward or too bold; Love that last-eth till 'tis old, Fad-  
 not too backward or too bold; Love that last-eth till 'tis old, ....  
 or too bold, .... too bold; Love that last-eth till 'tis old, ....  
 or ..... too bold; Love that last-eth till 'tis old, ....

eth not in haste, Love that lasteth till 'tis old f slower.  
 Fad - eth not in haste, fad - eth not, fad - eth not .... in haste.  
 Fad - eth not in haste, fad - eth not ..... fad - eth not in haste.  
 Fad - eth not in haste, fad - eth not, fad - eth not in haste.

## LOVE ME LITTLE, LOVE ME LONG.—CONTINUED.

*mf*

Winter's cold or sunner's heat, Autumn's tempests on it beat, It can

Winter's cold or summer's heat, Autumn's tempests on it beat, It ...

Winter's cold or summer's heat, Autumn's tempests on it beat, It can

Winter's cold or summer's heat, Autumn's tempests on it beat, It can never

*mf*

never know de -feat, It can nev-er know de -feat, It nev -

... can nev-er know de -feat, ... can nev-er know de -feat, It nev - er...

never, can nev-er know de -feat, can nev - er know de -feat, ...

know de -feat, ... It can nev-er know de -feat, can know de -feat, It can nev-er know de -

er nev-er can re -bel. Such the love, the love that I would

can nev-er can re -bel. Such the love ... that I ... that I would

... nev-er can re -bel. Such the love ... that I, the love that I would

feat, It nev-er can re -bel. Such the love, that I would

## LOVE ME LITTLE, LOVE ME LONG.—CONCLUDED.

gain Such, such . . . the love, I tell. I tell thee plain, . . . . .  
 gain, Such, such the love I tell thee plain . . . . .  
 gain, Such, such . . . the love, I tell thee plain. Such the love, I tell thee plain, I  
 gain, Such, such . . . the love I tell thee plain. Such the love, I tell thee plain, I  
  
 Such the love, I tell thee plain, Thou must give, or woo in vain, So . . .  
 Such the love, I tell thee plain, Thou must give, or woo in vain . . . .  
 tell, I tell . . . . . thee plain, Thou must give, or woo in vain . . . .  
 tell . . . . . thee plain, Thou must give, or woo in vain . . . .  
  
 to thee fare - well! Thou must give, or woo in vain, So to - thee fare well!  
 So . . . . . to thee fare-well, fare - well! So to - thee fare-well!  
 So to thee fare - well! So to thee . . . . . So to - thee far - well!  
 So to thee fare - well! So to - thee, So to - the fare - well!

The musical score consists of four staves of music for a vocal quartet. The voices are soprano, alto, tenor, and bass. The music is in common time, with a key signature of one flat. The vocal parts are written in soprano, alto, tenor, and bass clefs. The piano accompaniment is written in a bass clef. The score includes dynamic markings such as crescendo (cres.), decrescendo (decres.), forte (f), piano (p), and ritardando (rit.). The vocal parts have lyrics corresponding to the words of the song. The piano part provides harmonic support and includes its own set of lyrics at the end of the piece.

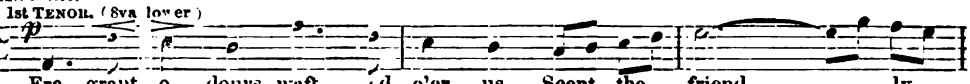
## LAND OF BEAUTY.

Words Translated from the German by REV. J. TROUTBECK.

Composed by F. MENDELSSOHN BARTHOLDY.

*Andante.*

1st TENOR. (Sva lower)



2d TENOR. (Sva lower.)

Fra - grant o - dours, waft - ed o'er us,

Scent the friend - ly

1st BASS.

Fra - grant o - dours, waft - ed o'er us,

Scent the friend - ly

2d BASS.

*Andant.*

gale; Winds of sum - mer, warm and gen - tle. Fill our

gale; Winds of sum - mer, warm and gen - tle,

gale; Winds of sum - mer, warm and gen - tle,

swell - - - ing sail, fill our swell - - - ing sail.

Fill our swell - ing sail, fill our swell - ing sail.

Fill our swell - ing sail, fill our swell - ing sail.

fill our sail.

## LAND OF BEAUTY.—CONTINUED.

SECOND VERSE.

Nature's voi - ces, clear and ten - der, From the wood - land  
 Nature's voi - ces, clear and ten - der, From the wood - land  
 Nature's voi - ces, clear and ten - der, From the wood - land

*p*

call, Loud, then dy - ing, as the bil - lows Ev - er  
 call, Loud, then dy - ing, as the bil - lows  
 call, Loud, then dy - ing, as the bil - lows

*cres.*

rise..... and fall, ev - er rise..... and fall.  
 Ev - er rise and fall, ev - er rise... and fall.  
 Ev - er rise and fall, ev - er rise... and fall.  
 Ev - er rise and fall, rise and fall,

*p*

## LAND OF BEAUTY.—CONCLUDED.

THIRD VERSE.

Land of beau - ty, canst thou com - fort To the soul ..... im -  
 Land of beau - ty, canst thou com - fort To the soul im -  
 Land of beau - ty, canst thou com - fort To the soul im -  
  
 part? Though thou charm us, canst thou give us Peace and  
 part? Though thou charm us, canst thou give us  
 part? Though thou charm us, canst thou give us  
  
 joy ..... of heart, peace and joy ..... of heart?  
 Peace and joy of heart, peace and joy of heart?  
 Peace and joy of heart, peace and joy of heart?  
 Peace and joy of heart, joy of heart?

51  
PARTING AND MEETING.  
(VOLESЛИD OF MENDELSSOHN.)

Translated from the German by NATALIA MACFARREN.

*Poco sostenuto.*

Arranged for a choir by HENRY LEESLIN.

TREBLE.

1. The heav'n - ly coun - cil hath de - creed To try us, if we love in - deed, By  
ALTO.

TENOR. (Sva lower.)

2. If e'er thou hast a rose - bud fair, And if thou che - rish it with care, Be-

*Poco sostenuto.*

dim. pp cres cen do.  
part - ing, by part - ing. Al-tho' 'twixt heav'n and earth there's nought, So bit - ter - ly with

cres cen do.  
ware then, be - ware then. Thou'll see the flow'r that bloom'd at dawn, Ere night is clo-sing,

dim. pp cres cen do.

f p pp morendo. ppp  
sor - row fraught As part - ing, as part - ing, yes, part - ing!

f p pp morendo. ppp  
dead and gone, I've - pare then, pre - pare then, pre - pare... then!

f p pp morendo. ppp

52  
PARTING AND MEETING.—CONTINUED.

3 And hast thou one, whom thou dost love, One dear to thee all else a - bove, Thine

3. And hast thou one, whom thou dost love, One dear to thee all else a - bove, Thine

*p*

dim.      *pp*      *cres* - - *cen* - - - *do*. . .

on - ly, thine on - ly, Be - fore the ro - ses bloom a - gain, For hap - py hours thou'l

dim.      *pp*      *cres* - - *cen* - - - *do*.

on - ly, thine on - ly, Be - fore the ro - ses bloom a - gain, For hap - py hours thou'l

dim.      *pp*      *cres*      *cen* - - - *do*.

*f*      *p*      *pp*      *morendo.*      *ppp*

sigh in vain, So lone - ly, so lone - ly, so lone - - - ly!

*f*      *p*      *pp*      *morendo.*      *ppp*

sigh in vain, So lone - ly, so lone - ly, so lone - - - ly!

*f*      *p*      *pp*      *morendo.*      *ppp*

53  
PARTING AND MEETING.—CONCLUDED.

The musical score consists of six staves of music for two voices (Soprano and Alto) and piano. The vocal parts are in soprano and alto clefs, and the piano part is in bass clef. The music is in common time, with a key signature of one flat. The vocal parts enter at measure 4, singing a four-line melody. The piano part provides harmonic support, with dynamic markings such as *f*, *p*, *cres.*, and *Cres.*. The lyrics describe the emotional impact of separation and reunion. The vocal parts sing in unison, with some melodic variation between them. The piano part features sustained notes and chords. The vocal parts sing in octaves at the end of the piece.

4. But I would have thee hear a-right, would have thee hear, yes, hear a-right; When

4. But I would have thee hear a-right, would have thee hear, yes, hear a-right; When

*cres.*                    *cen*                    *do.*

part - ing rends the heart in twain, 'Tis then we say; We

*cres.*                    *cen*                    *do.*

part - ing rends the heart iu twain, 'Tis then we say; We

*Cres.*                    *f*

*s*                    *p*                    *pp*                    *morendo.*                    *ppp*

meet a - gain, we meet a-gain, we meet a - gain, we meet a - gain!

*s*                    *p*                    *pp*                    *morendo.*                    *ppp*

meet a - gain, we meet a-gain, we meet a - gain, we meet a - gain!

*s*                    *p*                    *pp*                    *morendo.*                    *ppp*

## GOOD NIGHT, FAREWELL.

FINALE SONG AND CHORUS.

Written by E. A. G.

Composed by GEORGE GARRETT, Mus. D.  
SOLO. TREBLE

*Con spirito.*

*f*

*Ped.*

*\*Ped.*

Good night, fare-

well, the day is spent; A - bove, a-round, the dark - ness spreads;

TREBLE & ALTO.

*f*

Good night, fare-

TENOR.

Good night, fare-

BASS.

*f*

Ped.

In

well, the day is spent; A - bove, a-round, the dark - ness spreads;

well, the day is spent; A - bove, a-round, the dark - ness spreads;

*Ped.*

\*

*Ped.*

\*

## GOOD NIGHT, FAREWELL.—CONTINUED.

Heavn's blue arch the stars ap-pear, The moon her sil - vry ra - diance  
*mf*

shed; Our work is done, our song is sung: Good night, fare - well, Good  
*smorz.* *crea.* *rall.* *ad lib.*

*pp* *crea.* *pp*

*a tempo.*

night, Good night, fare-well, the day is spent; A - bove, a -  
*pp* *pp sempre.*

Good night, good night,... fare - well, the day is spent; A - bove,...

Good night, good night,... fare - well, the day is spent; A - bove,...

*a tempo.*

*pp*

Ped. \* Ped.

round, the dark - ness spreads:  
*f*

a - round, the darkness spreads: Good night, fare-well, the day is spent, A -  
*f*

a - round, the darkness spreads: Good night, fare-well, the day is spent, A -  
*f*

*8va:*

\* Ped. \* Ped. \*

## GOOD NIGHT, FAREWELL.—CONTINUED.

bove, a-round, the dark-ness spreads; Our work is done, our song is  
 bove, a-round, the dark-ness spreads; Our work is done, our song is

sung: Good night, fare - well, ..... fare - - well.....

Ped.

Solo. CONTRALTO OR BASS      *Piu lento ed espressivo.*

What-e'er of hope, what-e'er of

joy, Can grief... be-guile or care des-troy, The dai-ly toil, the  
*colla voce.*

Ped.

## GOOD NIGHT, FAREWELL.—CONTINUED.

rall. a tempo.

cease - less care, Which track.... us ev - 'ry where, A - like have lost their  
*colla voce.* a tempo.

po - tent sway, And fade, as fades the dy - ing day, .... The dai - ly  
*dim.* *espress.*

toil, the cease-less care, Which track ..... un ev - 'ry-where, A - like have  
*cres. e rall.*

lost their po - tent sway And fade, as fades the day. Night's  
*rall. ad lib.* *TREBLE.*  
*colla voce.* *pp* *a tempo.*  
*Ped.*

rall. ad lib. a tempo primo.

dreams bid those of day de - part, And clam the wea - ried heart: Good  
*cres.* *colla voce. pp* *a tempo.* *primo.*

## GOOD NIGHT, FAREWELL.—CONTINUED.

night, fare - well, the day is spent; A - bove, a - round, the dark - ness

*p*

spreads;

*f*

Good night, fare-well, the day is spent; A - bove, a - round, the

Good night, fare - well, the day is spent; A - bove, a - round, the

*f*

Our work is done, our song is sung: Good night,  
dark - ness spreads; Our work is done, our song is sung: Good night,  
dark - ness spreads; Our work is done, our song is sung: Good night,

## GOOD NIGHT, FAREWELL.—CONCLUDED.

accel - e - ran - do.

fare - we.l..... good ..... night, Our task is done, our  
 fare - we.l..... good ..... night, Our task is done, our  
 fare - well,..... good ..... night, Our task is done, our  
 fare - well,..... good ..... night, Our task is done, our  
  
 song is sung: Good night, fare - - - well,.....  
 song is sung: Good night,..... fare - - - well,.....  
 song is sung: Good night,..... fare - - - well,.....  
  
 Ped. \* Ped. \* Ped. \*

Good night.....  
 Good night.....  
 Good night.....  
  
 Ped. \* Ped. \*

## THEN ROUND ABOUT THE STARRY THRONE.

*A tempo ordinario.**mf* TREBLE.

HANDEL.

Then round about the starry throne,.....

Of him who ev-er rules a - lone,

ALTO.

Then round about the starry throne,.....

Of him who ev-er rules a - lone,

*mf* TENOR. (8va lower)

Then round about the starry throne,.....

Of him who ev-er rules a - lone,

BASS.

Then round about the starry throne,.....

Of him who ev-er rules a - lone,

*A tempo ordinario.*

8va

Your heav'n - ly guided soul shall climb,

Your

Your heav'n - ly guid - ed soul, ... Your heav'n - ly

Your heav'n - ly guid - ed soul.... Your heav'n - ly

Your heav'n - ly guid - ed soul,...

## THEN ROUND ABOUT THE STARRY THRONE.—CONTINUED.

heav'n ly g uided soul shall climb, Your heav'n ly guid-ed soul shall climb ; Of  
 guid - - - ed soul, Your heav'n ly guided soul shall climb ; Of  
 guid - - - - ed soul shall climb ; Of  
 Your heav'n ly guid - - - ed soul shall climb ; Of

all this earth-ly gross - ness quit, With glo - ry crown'd ....  
 all this earth-ly gross - ness quit, With glo - ry crown'd ....  
 all this earth-ly groes - ness quit, With glo -  
 all this earth-ly gross - ness quit, With glo - ry

## THEN ROUND ABOUT THE STARRY THRONE.—CONTINUED.

for - ev - er sit,

for ev - er sit, And

ry crown'd for ev - er, for ev - er sit, And triumph over death, and thee, O time! And

crown'd ..... for ev - er sit,

And triumph over death and

triumph o - ver death, and thee, O time! and thee, O time! .... and thee, O time! and thee

tri - umph o - ver death, and thee, O time! ..... and thee O time! and

And triumph over death and thee, O time! and

8va.

thee, O time! With glo - ry crown'd ..... for

O time! With glo - ry crown'd, ..... With glo - ry crown'd, ..... With

thee, O time! With glo - ry crown'd, ..... With glo - ry crown'd, ..... With

thee, O time! With glo - ry crown'd, ..... With glo - ry crown'd, ..... With

8va.

## THEN ROUND ABOUT THE STARRY THRONE.—CONCLUDED.

ev - er, for ev - er sit, And triumph o-ver death, And  
 glo - ry crown'd for ev - er sit, And triumph over death and  
 glo - ry crown'd for ev - er sit. And triumph o-ver death and thee, O time! And triumph over  
 ..... for ev - er sit, for ev - - - - - er sit And tri - umph  
 Pedal.

triumph over death and thee, O time! And triumph over death and thee, O time! With  
 thee, O time! and thee, O time! With glo - ry crown'd and triumph over death and thee, O time! and  
 death, o-ver death and thee, O time! And triumph over death, And triumph over death, and  
 o - ver death and thee, O time! With glo - ry crown'd for ev - er sit, And  
 Ped. Adagio.

glo - ry crown'd, for ev - er sit, and tri-umph o - ver death and thee, and thee, O time!  
 thee, O time! and thee, O time! and tri-umph o - ver death and thee, and thee, O time!  
 triumph over death and thee, O time! and tri-umph o - ver death and thee, and thee, O time!  
 triumph over death and thee, O time! and tri-umph o - ver death and thee, and thee, O time!

Adagio.

## O GREAT IS THE DEPTH.

*Allegro Moderato.*

## St Paul.

## O GREAT IS THE DEPTH.—CONTINUED.

## O GREAT IS THE DEPTH.—CONTINUED.

His ways are past our un - der - stand - ing, How deep and un - err - ing  
 judg - ments,

is he in his judg - ments, How deep and un-

His ways are past our un - der - stand - ing, How deep and un-

err - ing, How deep and un-err - ing, His ways are

How deep and un-err - ing is he in his judg - ments,

## O GREAT IS THE DEPTH.—CONTINUED.

His ways are past our un - der - stand  
 His ways are past our un - der - stand - - ing,

past our un - der - stand - - ing. His ways are

How deep and un - err - ing

ing How deep and un - err - ing, is he in his

past our un - der - stand - - ing,

is he in his judgments, How deep and un - err - ing, Is he in his

judg - ments, His ways are past our un - der - stand-ing, our un - der - stand - ing,

great is the

judg - ments, His ways are past our un - der - stand - - ing,

## O GREAT IS THE DEPTH.—CONTINUED.

O great is the depth of the rich - es of wis - dom and of the knowledge of our  
depth... of the  
O great is the depth of the rich - es of wis - dom and of the knowledge of our

God for - ev - er more, His glo - ry for - ev - er more,  
Sing his  
God, Sing his glo - ry for - ev - er more, His glo - ry for - ev - er more,

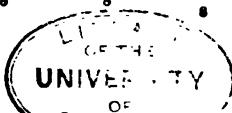
His glo - ry for-ev - er more, A - men, A - men, A - men,  
Sing his  
His glo - ry for-ev - er more, A - men, A - men, A - men,

## O GREAT IS THE DEPTH.—CONCLUDED.

A - men, A - men, A - men, His glo -  
A - men, A - men, A - men, His glo -

ry for - ev - er more, A - men, A - men, O great is t'  
ry for - ev - er more, A - men, A - men, O great is the

depths of the rich - es of wis - dom and of the knowl - edge of our God.  
depths of the rich - es of wis - dom and of the knowl - edge of our God.



## GOD IN THE TEMPEST.

FRANZ SCHUBERT, Op. 112.

*Allegro Moderato.*

SOPRANO.



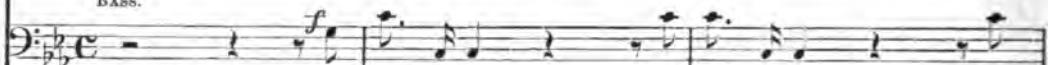
ALTO.



TENOR.



BASS.



Thou Aw - ful One,

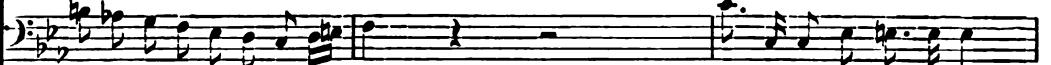
Thou Aw - ful One,

*Allegro moderato*

what child of man can stand be-fore Thy throne? Thou Aw-ful One,



Thou Awful One, what



child of man can stand before 'Thy throne?

Aw-ful One, O Aw-ful One,



## GOD IN THE TEMPEST.—CONTINUED.

can stand be-fore Thy throne? Thou Aw-ful One, what man can stand before Thy  
 what man can stand be-fore Thy throne? Thou Aw-ful One, can stand be-fore Thy  
 child of man can stand before Thy throne? Thou Aw-ful One,  
 Awful One, O Awful One, what child of man can stand be-fore Thy

throne? who? who?  
 who? who? who?  
 Great is the  
 thronē? who? who? who? Great is the Lord, His thun-ders roll,

f  
 Great is the  
 Great is the Lord, His thun-ders roll,  
 Lord, His thunders roll, His thunders roll, great is the Lord, yea great.  
 Great is the Lord, His thun-ders roll. great is the Lord, His thun-ders

## GOD IN THE TEMPEST.—CONTINUED.

Lord, His thun - ders roll, His thun - ders roll! He nods, and we are  
 great is the Lord, His thun - ders roll! He nods, and we are  
 great is the Lord, His thun - ders roll! He nods, and we are  
 roll, His thun-ders roll! He nods, and we are

gone, He nods, and we are gone. He hides Him - self in  
 gone, He nods, and we are gone. He hides Him - self in  
 gone, He nods, and we are gone. He hides Him - self in

black - est night; the na - tions tremb - ling stand:  
 black - est night; the na - tions tremb - ling stand:  
 black - est night; the na - tions tremb - ling stand: and wing'd destruction

## GOD IN THE TEMPEST.—CONTINUED.

Destruction flies,  
Destruction flies and wing'd destruction flies abroad at His most dread com-  
mand, and wing'd destruction flies abroad at His most dread com-  
mand, and wing'd destruction flies, and wing'd destruction  
flies, and wing'd destruction flies abroad at His most dread command, and wing'd destruction  
flies, and wing'd destruction flies abroad at His most dread command, and wing'd destruction  
flies, and wing'd destruction flies abroad at His most dread command, and wing'd destruction  
flies, and wing'd destruction flies abroad at His most dread command, and wing'd destruction  
flies abroad at His most dread command. He hurls the red bolt from the gloom, the  
files abroad at His most dread command. He hurls the red bolt from the gloom, the  
files abroad at His most dread command, He hurls the red bolt from the gloom, the  
files abroad at His most dread command, He hurls the red bolt from the gloom, the forked lightnings

## GOD IN THE TEMPEST.—CONTINUED.

forked lightnings gleam: and rattling thunder rolls to earth adown a fiery stream, till  
 forked lightnings gleam: and rattling thunder rolls to earth adown a fiery stream, till  
 gleam: and rattling thunder rolls to earth adown a fie-ry stream, a fiery stream, till

e - ven earth's foun-da - tion fast be-fore His an - ger shakes, and all that  
 e - ven earth's foun-da - tion fast be-fore His an - ger shakes, and all that

*dim.*

on it lives and moves, or swims in o - - cean quakes. Then

*dim.*

on it lives and moves, or swims in o - - cean quakes. Then

*dim.*

*p*

*pp*

75  
GOD IN THE TEMPEST.—CONTINUED.

A musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The vocal parts are in common time, treble clef, and key signature of one flat. The piano part is in common time, bass clef, and key signature of one flat. The vocal parts sing in unison. The piano part provides harmonic support with sustained notes and chords. The music consists of three systems of staves. The first system starts with a piano introduction followed by the vocal entry. The second system begins with a crescendo dynamic, and the third system concludes with a piano coda.

trembling na - ture knows her Lord and owns His migh-ty hand, when

trembling na - ture knows her Lord and owns His migh-ty hand, when

all a-blaze the Heavens seem and burn - ing, burn - ing all the land, then

all a-blaze the Heavens seem and burn - ing, burn - ing all the land, then

trembling na - ture knows her Lord and owns His migh-ty hand, when

trembling na - ture knows her Lord and owns His migh-ty hand, when

76  
GOD IN THE TEMPEST.—CONTINUED.

all a-blaze the Heav - ens seem and burn - ing all the land.  
 all a-blaze the Heav - ens seem and burn - ing all the land.

*dim.*

**SOLO.**

*Andante con moto.*

And us, poor mortals, who can save, if He who dwells on high, and

And us, poor mortals, who can save, if He who dwells on high, and

*Andante con moto.*

Who can save, if He who dwells on high, and

*cres.*

*f*

*p*

*p*

*cres.*

*f*

*p*

*cres.*

*f*

*p*

77  
GOD IN THE TEMPEST.—CONTINUED.

CHORUS.

scatters worlds like withered leaves, should hear not when we cry? A

scatters worlds like withered leaves, should hear not when we cry? A

God we have, all grace, all love, His mer-cy who can scan? He rules us

God we have, all grace, all love, His mer-cy who can scan? He rules us

all with patience mild, the migh - ty Friend of man; a God we have, all grace, all

all with patience mild, the migh - ty Friend of man; a God we have, all grace, all

## GOD IN THE TEMPEST.—CONCLUDED.

love, His mer-cy who can scan? He rules us all with patience mild, the migh-  
 ty Friend of man; cres. all grace, all love,—  
 ty Friend of man; a God we have, all grace, all love.— He  
 ty Friend of man; all grace, all love,  
 us all with pa-tience mild, the migh - ty Friend of man.  
 rules us all with pa-tience mild, the migh - ty Friend of man.  
 us all with pa-tience mild, the migh - ty Friend of man.

## FAST THE NIGHT IS FALLING.

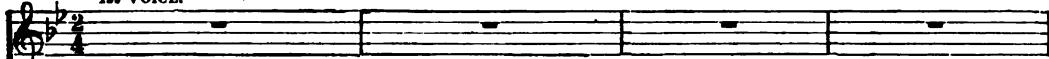
TRIO, For Female Voices.

Words by GEO. COOPER.

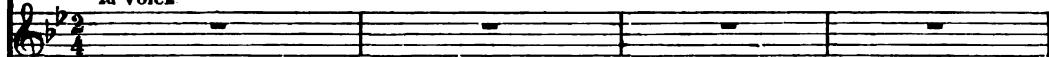
Music by HENRY SMART.

*Andantino.*

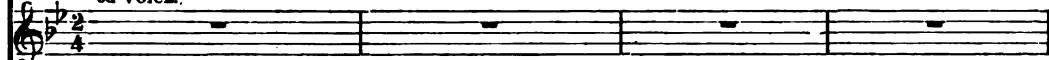
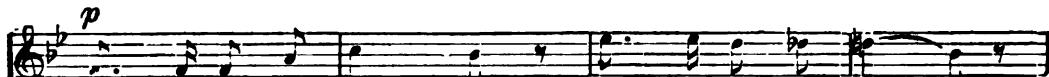
1st VOICE.



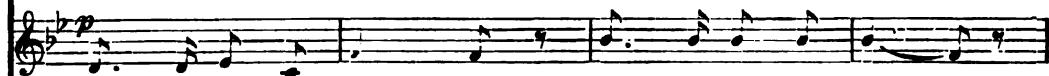
2d VOICE.



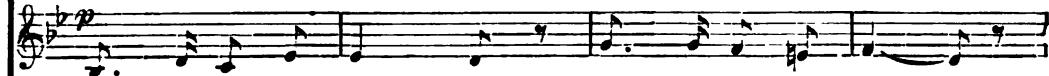
3d VOICE.

*Andantino.**Ped.*

1. Fast the night is fall - ing, Day in glo - ry dies;....  
 2. Still the heart's re - pin - ing, Calm and gen - tle eve;...



1. Fast the night is fall - ing, Day in glo - ry dies;....  
 2. Still the heart's re - pin - ing, Calm and gen - tle eve;...



80  
FAST THE NIGHT IS FALLING.—CONTINUED.

*cres.*

Birds to rest are call - ing, Gold - en red the skies....  
Stars in beau - ty shin - ing, Glad the eyes that grieve....

Birds to rest are call - ing, Gold - en red the skies....  
Stars in beau - ty shin - ing, Glad the eyes that grieve....  
*cres.*

*p*  
La - bor now is sleep - - ing,  
Vis - ions fair of glad - ness,

*p*  
La - bor now is sleep - - ing,  
Vis - ions fair of glad - ness.



Hushed the voice of care;.... Shad - ows round are creep - ing,  
Earth would fond - ly share;.... While in pen - sive sad - ness,

Hushed the voice of care;.... Shad - ows round are creep - ing,  
Earth would fond - ly share;.... While in pen - sive sad - ness,



## FAST THE NIGHT IS FALLING.—CONCLUDED.

*p*

Nature kneels in prayer!.....  
Nature kneels in prayer!.....

*mf ritard.*

Nature  
Na - ture

*p*

Nature kneels in prayer!... Shad - ows round are creep - ing  
Nature kneels in prayer!... While in pen - sive sad - ness,

*p*

Now all na - - ture

*p*

*col voce.*

kneels in prayer!.....

Nature kneels in prayer!.....

kneels in prayer!.....

*Ped.* *mf*

*ritard.*

1st. *S.* 2d.

## RISE! SLEEP NO MORE. (Hunting Song.)

GLEN FOR FOUR VOICES, S. A. T. B.

J. BENEDICT.

*Allegro con Spirito.*

1. Rise! sleep no more, 'tis a no - ble morn, The dews hang thick on the  
 2. Now, through the copse where the fox is found, And o'er the brook, at a

1. Rise! sleep no more, 'tis a no - ble morn, The dews hang thick on the  
 2. Now, through the copse where the fox is found, And o'er the brook, at a

dim.

fringed thorn And the frost shrinks back like a beaten hound, Un - der the streaming, the streaming mighty bound, And o'er the highlands and o'er the low, O'er fur-rows, o'er meadows, the hunt - ers

fringed thorn And the frost shrinks back like a beaten hound, Un - der the streami::g, the streaming mighty bound, And o'er the highlands and o'er the low, O'er fur-rows, o'er meadows, the hunt - ers

dim.

dim.

dim.

cres.

ground, Behold where the bil - low - y clouds flow by, the clouds flow . his  
 go . . . A - way, as a hawk flies at its prey, flies full at his

cres.

ground, Behold where the bil - low - y clouds flow by, the clouds flow . .  
 go . . . A - way, as a hawk flies at its prey, flies full at his

cres.

1 Behold where the bil-low-y  
 2 A - way, as a hawk flies

cres.

## THE HUNTING SONG.—CONTINUED.

by.... And leave us a-lone in the clear grey sky, the clear grey.... sky.... Our  
 prey... So flies the hunter a-way, a-way, he fi - - eth a-way.... From the

by.... And leave us a-lone in the clear grey sky, the clear grey.... sky.... Our  
 prey... So flies the hunter a-way a-way, he fi - - eth a-way.... From the

clouds flow by,  
 at his prey,  
 And leave us a-lone in the clear grey sky.  
 So fi - eth the hunter a-way, away.

cres.  
 hor-es are ready and steady, so-ho! Our hors-es are ready and steady, so-ho! I'm  
 burst at the cov-er, till set of sun, From the burst at the cov-er, till set of sun, When the

cres.  
 hor-es are ready and steady, so-ho! Our hors-es are ready and steady, so-ho! I'm  
 burst at the cov-er, till set of sun, From the burst at the cov-er, till set of sun, When the

Our hors-es are ready and steady, so - ho! Our hors-es are ready and steady, so - ho!  
 From the burst at the cov-er, till set of sun, From the burst at the cov-er, till set of sun

cres.  
 gone, like a dart from the Tartar's bow, I'm gone, like a dart from the Tar - tar's bow.  
 red fox dies, and the day is done, he dies, and the day, the day is done.

f  
 gone, like a dart from the Tartar's bow, I'm gone, like a dart from the Tar - tar's bow. Hark!  
 red fox dies, and the day is done, he dies, and the day, the day is done. Hark!

f  
 ho! I'm gone, like a dart from the Tartar's bow, like a dart from the Tar - tar's bow.  
 sun, When the red fox dies, and the day is done, and the day, the day is done.

piso cres.

84  
THE HUNTING SONG.—CONTINUED.

1. Who calleth the Maiden morn From her sleep in the woods and the.  
 2. What sound on the wind is borne? 'Tis the conquering voice of the

p cres. hark! hark! hark! tally-ho! tallyho! tallyho! tallyho . . . . .

cres. p stubble corn. From her sleep in the stubble corn? The horn, the horn, the horn . . . . The  
 hunter's horn, 'Tis the voice of the hunter's horn. The horn, the horn, the horn . . . . The

f cres. f p ho! tally-ho! tally-ho! The horn, the horn, the horn . . . . The  
 tallyho! tallyho! The horn, the horn, the horn . . . . The

f cres. f p mer-ry, sweet ring of the hunt-er's horn, The mer-ry, sweet ring of the hunt-er's  
 mer-ry, bold voice of the hunt-er's horn, The mer-ry, bold voice of the hunt-er's

mer-ry, sweet ring of the hunt-er's horn, The mer-ry, sweet ring of the hunt-er's  
 mer-ry, bold voice of the hunt-er's horn, The mer-ry, bold voice of the hunt-er's

dim. dim. dim. dim.

## THE HUNTING SONG.—CONCLUDED.

85

horn, Tally-ho! tally-ho! tally-ho! tal-ly-ho! tal-ly-  
 horn, Tal-ly-ho! tal-ly-ho! tal-ly-ho! tal-ly-ho! tal-ly-  
 horn, Tally-ho! tal-ly-ho! tal-ly-ho! tal-ly-ho! tal-ly-  
 horn, Tal-ly-ho! tal-ly-ho! tal-ly-ho! tal-ly-ho! tal-ly-  
 ho! Hark a-way! tally-ho! hark a-way! tally-ho!  
 Tal-ly-ho! tal-ly-ho! tally-ho! tally-ho!

I am  
 When the  
 Hark a-way! tally-ho! hark a-way! tally-ho!  
 Tal-ly-ho! tal-ly-ho! tally-ho! tally-ho!

- ho! I am  
 When the

like a dart from the Tar-tar's bow.Tally-ho!..... hark a-way!.....  
 red fox dies, and the day is done.Tally-ho!..... tally-ho!.....  
 gone like a dart,  
 red fox dies, Tally-ho!..... hark a-way!.....  
 Tal-ly-ho!..... tally-ho!.....  
 like a dart from the Tar-tar's bow.Tally-ho!..... hark a-way!.....  
 red fox dies, and the day is done.Tally-ho!..... tally-ho!.....  
 gone like a dart,  
 red fox dies, Tally-ho!..... hark a-way!.....  
 Tal-ly-ho!..... tally-ho!.....

## ULLABY OF LIFE.

Poetry by REV. S. J. STONE.

FOUR PART SONG FOR MIXED VOICES.

Music by HENRY LESLIE.

*Allegretto non Troppo.**mf Soprano*

Sleep, lit - tle flow - er, . . . . . whose pe - tals fade and  
*mf Alto.*

Sleep, lit - tle flow - er, . . . . . whose pe - tals fade and  
*mf Tenor.*

Sleep, lit - tle flow - er, . . . . . whose pe - tals fade and  
*mf Bass.*

fall O'er the sun - less ground; Ring no more peals of

fall O'er the sun - less ground; Ring no more peals of

fall O'er the sun - less ground; Ring no more peals of

fall O'er the sun - less ground; Ring no more peals of

## ULLABY OF LIFE.—CONTINUED.

per-fume on the air..... Sleep... long and sound.....

per-fume on the air... Sleep... long and sound.....

per-fume on the air... Sleep... long and sound.....

per-fume on the air... Sleep... long and sound.....

*pp*

Sleep.... Sleep.... Sleep,..... Sleep....

Sleep,... Sleep,... Sleep..... Sleep.....

*pp*

Sleep,... Sleep,... Sleep..... Sleep.....

*mf*

Sleep sum-mer wind..... whose breathing grows more faint, As night draws  
*mf*

whose breathing grows more faint, As night draws

*mf*

Sleep sum-mer wind..... whose breathing grows more faint, As night draws  
*mf*

whose breathing grows more faint, As night draws

88.  
ULLABY OF LIFE.—CONTINUED.

The musical score consists of two staves of music in G major, 2/4 time. The top staff uses soprano and alto voices, while the bottom staff uses bass and tenor voices. The lyrics are as follows:

slow - ly nigh; Cease thy sweet chant-ing in the clois-tral  
 slow - ly nigh; Cease thy sweet chant-ing in the clois-tral  
 woods And seem..... to die.....  
 woods And seen..... to die .....

*pp*

Sleep, Sleep, Sleep,..... Sleep.

*pp*

Sleep, Sleep, Sleep,..... Sleep.

*pp*

## ULLABY OF LIFE.—CONTINUED.

*Lento quasi Recit.*

Sleep, thou great o - cean, whose wild wa-ters sink un - der the set - ting  
 Sleep, thou great o - cean, whose wild wa-ters sink un - der the set - ting

sun; Hush the loud mu-sic of thy war - ing waves Till night is  
 sun; Hush the loud mu-sic of thy war - ing waves Till night is

*piu lento dim.*

done Sleep, sleep, sleep. Sleep thou tir - ed heart, . . . .

*Tempo 1mo.*

*piu lento dim.*

done Sleep, sleep, sleep. Sleep thou tir - ed heart.

*Tempo 1mo.*

*piu lento dim.*

*ppp*

90  
ULLABY OF LIFE.—Continued.

The musical score consists of two staves of music, each with four measures. The top staff begins with the lyrics "whose moun-tain pul - ses droop With - in the val - ley". The bottom staff begins with "cold; .... On pains and pleas - ures, fears and hopes of". The music features various dynamics (e.g., *p*, *f*, *ppp*) and rests. The lyrics continue in a repeating pattern across the staves.

whose moun-tain pul - ses droop With - in the val - ley

.... whose moun-tain pul - ses droop With - in the val - ley

cold; .... On pains and pleas - ures, fears and hopes of

cold; .... On pains and pleas - ures, fears and hopes of

life..... Let..... go thine hold.....

life ... Let .... go thine hold .....

*ppp*

Sleep, Sleep, Sleep, Sleep;

Sleep, Sleep, Sleep, Sleep;

Sleep, for 'tis on - ly sleep and there shall be...

Sleep, for 'tis on - ly sleep... and there sha'll be

Sleep.... for 'tis on - ly sleep and there shall ....

*Adagio non Troppo. cres*      *cen*      *do*

new life ... for all at ... day: So sleep..... all.....

new ... life..... for all at day:So sleep all.....

new ... life... for all ... at.... day:..... So sleep..... all.....

be ... new life for all at day:.....

## ULLABY OF LIFE.—CONCLUDED.

dim.

sleep..... all un - til..... the rest - - ful night has

dim.!

sleep..... all un - til..... the rest - - ful night has

So sleep un - ti the rest - ful night has

dim.

pass'd a-way .. pass'd a - way. Sleep,

pass'd, pass'd, pass'd a - way. Sleep,

pass'd..... pass'd a - way. Sleep.

dim.

dim roll . pppp m - lan . co.

sleep, sleep, sleep. .... sleep....

dim.

sleep, sleep, sleep. .... sleep....

sleep. .... sleep....

ppp

## A SPRING SONG

Poetry from the "AFTERGLOW," by per.

A FOUR PART SONG.

Composed by CIRO PINSUTI.

TREBLE.

*Allegretto moderato*

stac.

I sat be-neath the A-beles old, The meads were shot with green and gold, And  
ALTO.

I sat be-neath the A-beles old, The meads were shot with green and gold, And

TENOR

*leggiero e stac*

I sat be-neath the A-beles old, The meads were shot with green and gold. And

BASS.

*Allegretto moderato.*

un - derneath my feet there roll'd The lit - tle sil-v'ry Gad; The cuc koo and the

un - derneath my feet there roll'd The lit - tle sil-v'ry Gad; The cuc - koo and the

un - derneath my feet there roll'd The lit - tle sil-v'ry Gad; The cuc - koo and the

*pp Leggero scherzoso.*

un poco rall.

*Leggero scherzoso.*

## A SPRING SONG.—CONTINUED.

thrush were singing, singing, singing, The sheep bells on the hills were ringing, ringing,  
 thrush were sing - ing, singing. The sheep bells on the hills were ring - ing,  
 thrush were singing, singing, singing, singing, The sheep bells on the hills were ringing, ringing, ringing,

ringing, All life was gay and glad! All life was gay and glad! All life was gay and  
 ringing, All life was gay and glad! All life was gay and glad! All life was gay and  
 ringing, All life was gay and glad! All life was gay and glad! All life was gay and

glad! ..... all life was gay,.... was gay and glad!  
 glad! ..... was gay and glad! was gay..... was gay and glad!  
 glad! ..... was gay and glad! was gay, ... was gay and glad!  
 rall. ritenuto.

## A SPRING SONG.—CONTINUED.

The bu - sy bab bling wa-ter-fall Me - lo-dious - ly kept time to all, The  
 The bu - sy bab bling wa-ter-fall Me - lo-dious - ly kept time to all, The  
 The bu - sy bab bling wa-ter-fall Me - lo-dious - ly kept time to all, The

*pp stac.*

rich May mu - sic mys - ti - cal, Ton'd to the fresh'ning air; Each rip'ning bud that  
 rich May mu - sic mys - ti - cal, Ton'd to the fresh'ning air; Each rip'ning bud that

*un poco rall.*

rich May mu - sic mys - ti - cal, Ton'd to the fresh'ning air; Each rip'ning bud that

*un poco rall.*

o - pen, that o - pen, o - pen flies. Seem'd gasp-ing with a gay, a  
 o - pen, that o - pen flies. Seem'd gasp-ing with a gay, a  
 o - pen flies, that o - pen, o - pen flies, Seem'd gasp-ing with a gay surprise, a

**A SPRING SONG.—CONTINUED.**

meno forte.

gay sur - prise, To greet a world so fair, to greet a world so  
 gay sur -prise, To greet a world so fair, to greet a world so  
 gay sur -prise, To greet a world so fair, to greet a world so

dim. p cres. menu forte.

fair,.. to greet a world so fair!.....

fair,.. to greet a world so fair!.....

fair,.. to greet a world so fair!.....

dim. p > > cres. >

fair,.. to greet a world so fair!.....

dim. p cres. ritenuto.

..... a world so fair,..... a world so fair!

..... a world so fair, so fair,..... a world so ritenuto.  
 ..... a world so fair, so fair,..... a world so fair!

rall. ritenuto.

## A SPRING SONG.—CONTINUED.

97

3 O love-ly, love ly, love-ly spring! O rob'd in sunbeams! bridegroom, king! Breathe  
 3 O love-ly, love-ly, love-ly spring! O rob'd in sunbeams! bridegroom, king! Breathe  
 3 O love-ly, love-ly, love-ly spring! O rob'd in sunbeams! bridegroom, king! Breathe

*pp stac.*

on my heart and bid me sing, Or *un poco rall.* rath-er praise and pray; For emblems are these  
 on my heart and bid me sing, Or rath-er praise and pray; For emblems are these  
 on my heart and bid me sing, Or *un poco rall.* rath-er praise and pray; For emblems are these

*pp Leggero scherzoso.*

sunny, these sun-ny, sun-ny hours, These gold - en meads, and  
 sunny, these sun-ny, sun-ny hours, These gold - en meads, and  
 sunny hours, these sun-ny, sun-ny hours, These golden meads, and stream, and flow'rs, These

## A SPRING SONG.—CONCLUDED.

meno forte.

strain, and flowers, Of ev - er - last - ing May! of ev - er - last - ing  
 strain, and flowers, Of ev - er - last - ing May! of ev - er - last - ing  
 gold-en mews and flowers, Of ev - er - last - ing May! of ev - er - last - ing

*dim.*

May,.... of ev - er - last - ing May,.....

*dim.*

May,.... of ev - er - last - ing May,.....

*dim.*

May,.... of ev - er - last - ing May,.....

*rall.*

..... of ev - - - er - last - ing May!

..... of ev - er - last - ing, of ev - - - er - last - ing May!

*rall.*

..... of ev - er - last - ing, of ev - - - er - last - ing May!

*rall.*

..... of ev - er - last - ing, of ev - - - er - last - ing May!

## WHEN THE VESPER BELL COMES STEALING.

English words by S. C.

QUARTETTE, ADAPTED BY W. H. BURCH.

Music by FRANCESCO FLORIMO.

*Larghetto religioso.*

SOPRANO.

CONTRALTO.

When the Vesper bell comes stealing, O'er the low lands softly pealing, softly pealing, Ave Ma-

TENOR. (Sings lower.)

BASS.

O'er the low lands softly pealing, softly pealing, Ave Ma-

*p cres.*

Softly pealing, Ave Ma-

Coro. f

Soft - ly peal - ing, Ave Ma - ri - - - a.  
 a. Soft - ly peal - ing, Ave Ma - ri - - - a.  
*f cres.*  
 Soft - ly peal - ing, Ave Ma - ri - - - a.  
 Soft - ly peal - ing, Ave Ma - ri - - - a.

SOLO. p

Let our ho-liest thoughts a - rise to Thee a - bove in sun-ny  
*cres.*

*poco ritardando.**p*

Let our ho-liest thoughts a - rise To Thee a - bove, A - ve Ma - ri - - -  
 skies, Oh! let our ho-liest thoughts a - rise To Thee a - bove, A - ve Ma - ri - - -  
 To Thee a - bove, A - ve Ma - ri - - -  
*rilard. colla voce.*  
 A - ve Ma - ri - - -

*a tempo.*CORO. *f cres.**cres.*

Hear, oh! hear, A - ve Ma -

a. Hear, oh! hear us, Ave Ma - ri - - - - - a, Hear, oh! hear, A - ve Ma -

*f cres.*

a. H-ar, oh! hear, A - ve Ma -

Hear, oh! hear, A - ve Ma -

*cres.**a tempo.**f*

ri - - - - - a.

*cres. .... sempre di più.*CONTRALTO. *con devota express.**ritardando. ten.**p**f**ten.**p*

Thou who hearst all our pray'rs, Thou seest all our griefs and tears, Like an an-gei send re-lief. Console and help us from our

*col canto.**f*

*a tempo. f* Coro.*pp ritardando.**ten.**lo. tempo.*

Like an an - gel send re - lief, Con - sole and help us from our fears.

fears Like an an - gel send re - lief, Con - sole and help us from our fears.

Like an an - gel send re - lief, Con - sole and help us from our fears.

Like an an - gel send re - lief, Con - sole and help us from our fears. When the ves - per bell comes  
*a tempo.* *ritardando colta voce.* *lo. tempo.*

When the ves - per bell comes stealing, soft - ly peal - ing, Ave Ma - ri

When the ves - per bell comes stealing, soft - ly peal - ing, Ave Ma - ri

cres. Soft - ly peal - ing, Ave Ma - ri

stealing, O'er the low - lands soft - ly peal - ing, soft - ly peal - ing, Ave Ma - ri

Coro. *ff cres.*- a, cres. *ff* Soft - ly peal - ing, Ave Ma -

- a, Soft - ly peal - ing, Ave Ma - ri a, Soft - ly peal - ing, Ave Ma -

- a, *ff* Soft - ly peal - ing, Ave Ma -

- a, Soft - ly peal - ing, Ave Ma -

cres.

*f*

P

*f piu mosso**10. tempo.*
*a poco. a poco. ritardando e mancando sempre.**ppp Lento.*

Sheet music for the first section of "When the Vesper Bell Comes Stealing". The score consists of five staves. The top four staves are soprano voices, each with a melodic line and harmonic support. The fifth staff is a basso continuo (bassoon) part, providing harmonic foundation. The vocal parts feature sustained notes and rhythmic patterns. The bassoon part includes slurs and grace notes.

Sheet music for the second section of "When the Vesper Bell Comes Stealing". The score consists of two staves. The upper staff is a soprano voice, and the lower staff is a basso continuo (bassoon). The soprano part is marked with dynamic instructions: "lunga.", "sempre morando. pp", and "f". The bassoon part provides harmonic support with sustained notes and rhythmic patterns.

Sheet music for the third section of "When the Vesper Bell Comes Stealing". The score consists of two staves. The upper staff is a soprano voice, and the lower staff is a basso continuo (bassoon). The soprano part is marked with dynamic instructions: "Andante devoto.", "legato.", and "tr". The bassoon part provides harmonic support with sustained notes and rhythmic patterns.

Sheet music for the fourth section of "When the Vesper Bell Comes Stealing". The score consists of three staves. The top staff is a contralto voice, the middle staff is a tenor voice, and the bottom staff is a basso continuo (bassoon). The lyrics begin with "Holy Vir-gin, Mo-ther, be our friend, Thy Sa - vours to thy". The vocal parts are marked with dynamics: "ten.", "p", "cres.", and "cres.". The bassoon part provides harmonic support with sustained notes and rhythmic patterns.

WHEN THE VESPER BELL COMES STEALING.—CONTINUED.

105

A musical score page featuring three staves. The top staff is for soprano voice, the middle staff for alto or tenor, and the bottom staff for bass. The music is in common time, with a key signature of one flat. The vocal parts sing a melody with eighth and sixteenth note patterns. The piano accompaniment provides harmonic support with sustained notes and rhythmic patterns. The lyrics "chil - dren send; Ho - ly Vir-gin, Mo-ther, be our friend, Ho-ly Vir-gin,Mo-ther, be our" are written above the vocal line. The instruction "col canto." is placed near the end of the vocal line.

con express.

*con espress.*

Thou who hear - est all our pray - ers, Thou who see - est all our  
*pp*

friend, Thou who hear - est all our pray - ers, Thou who see - est all our  
 Thou who hear - est all our pray - ers, Thou who see - est all our  
 Thou who hear - est all our pray - ers, Thou who see - est all our

CTCS.

1

*poco ritardando.*

tears, Let our hearts and lips re - peat The prayers we of - fer at thy  
 tears, Let our hearts and lips re - peat The prayers we of - fer at thy  
 tears, Let our hearts and lips re - peat The prayers we of - fer at thy  
 tears, Let our hearts and lips re - peat The prayers we of - fer at thy



cres.

Soft - ly peal - ing, A - ve Ma -

steal - ing O'er the low - lands soft - ly peal - ing, A - ve Ma -

O'er the low - lands soft - ly peal - ing, A - ve Ma -

cres. peal - ing, O'er the low - lands soft - ly peal - ing, A - ve Ma -

*Coro. pp sempre legato.*

p pp

r1 a, A

r1 a, A

r1 a, A

pp pp

ri a, A

pp

cres. - decrees. -

cres. - decrees. -

cres. - decrees. -

*Allegro. f cres.*

Allegro. *f* cres.

ve Ma ri a, A

*piu allegro.*

11 *piu allegro.*

ve - Ma - ri a.  
*piu allegro.*

ff

ff

ff

ff

piu allegro

*sempre ff*

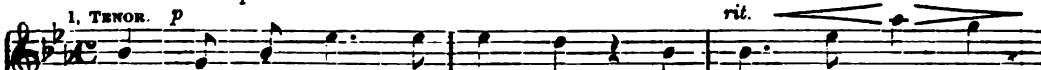
Dedicated to the ARION of New York City.

## THE KNIGHT'S FAREWELL.

(RITTERS ABSCHIED.)

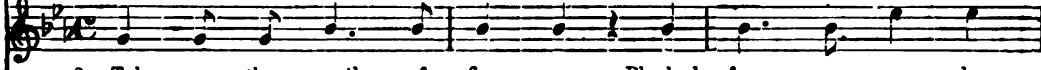
QUARTETTE FOR MALE VOICES.

English Version by MARTIN MEYER.

*Andante con espressione.*I. TENOR. *p*

1. Hark! trum-pets far off sound-ing. And war - rior's steeds are  
 1. Weh dass wir schei-den mue-ssen Lass mich noch ein - mal

II. TENOR.

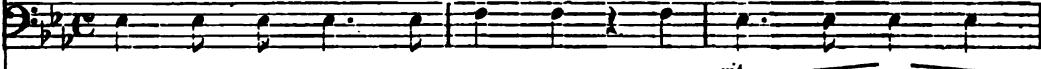


2. Take now this wreath of flow-ers, Plucked from our gar-den  
 2. Ich werd auf Ma-ien Au-en Dich ne - mals we - der

I. BASS. *p*

3. I'll think of thee with long-ing, While foe - men round me  
 3. Ich denk an dich mit Sch-nen, Ged - enk an mich mit

II. BASS.



bow - ers, Where oft I was re - clin - ing, Thy fai - ry form en - sch - auen Der Fein - de grim - me Schau-ren, Sind kom - men an - ge -

throng-ing, While sword and lance are gleam - ing, While my life's blood is Thra - enen, Wenn me - ine Aug - en brech - en, Will ich zu - lutet noch

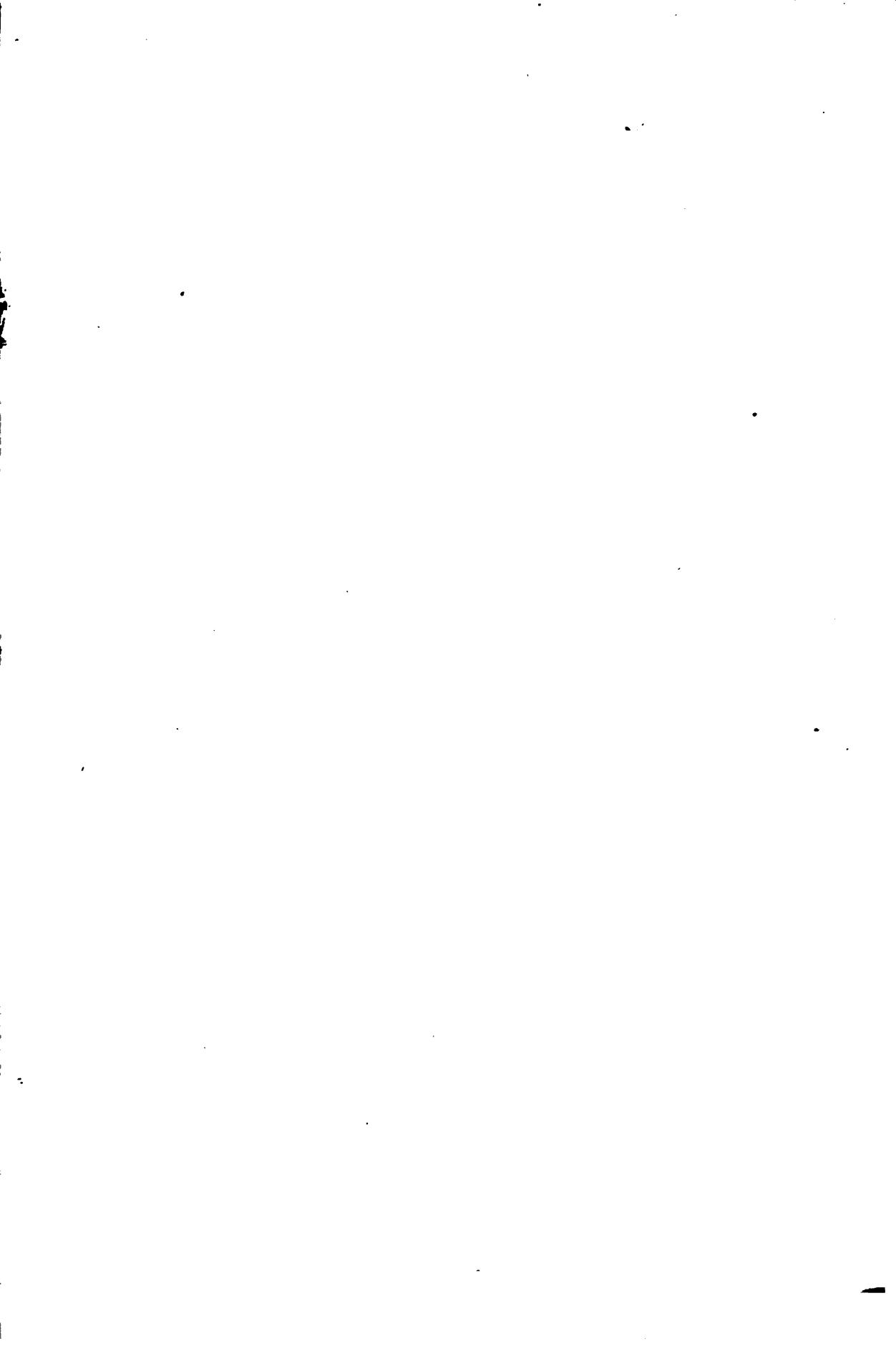


## THE KNIGHT'S FAREWELL.—CONCLUDED.

fac - ing? Fare - well, fare - well, my own true  
 ret - ten, Fahr - wohl, fahr - wohl mein ar - mes  
 twin - ving, Fare - well, fare - well, my own true  
 fa - hren, Fahr - wohl, fahr - wohl mein ar - mes  
 stream - ing, Fare - well, fare - well, my own true  
 sprech - en, Fahr - wohl, fahr - wohl mein ar - mes

love, *Lieb,* Fare - well, fare - well, my own true love, *Lieb.*  
 love, *Lieb,* Fahr - wohl, fahr - wohl mein ar - mes love. *Lieb.*  
 love, *Lieb,* Fare - well, fare - well, my own true love. *Lieb.*





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